

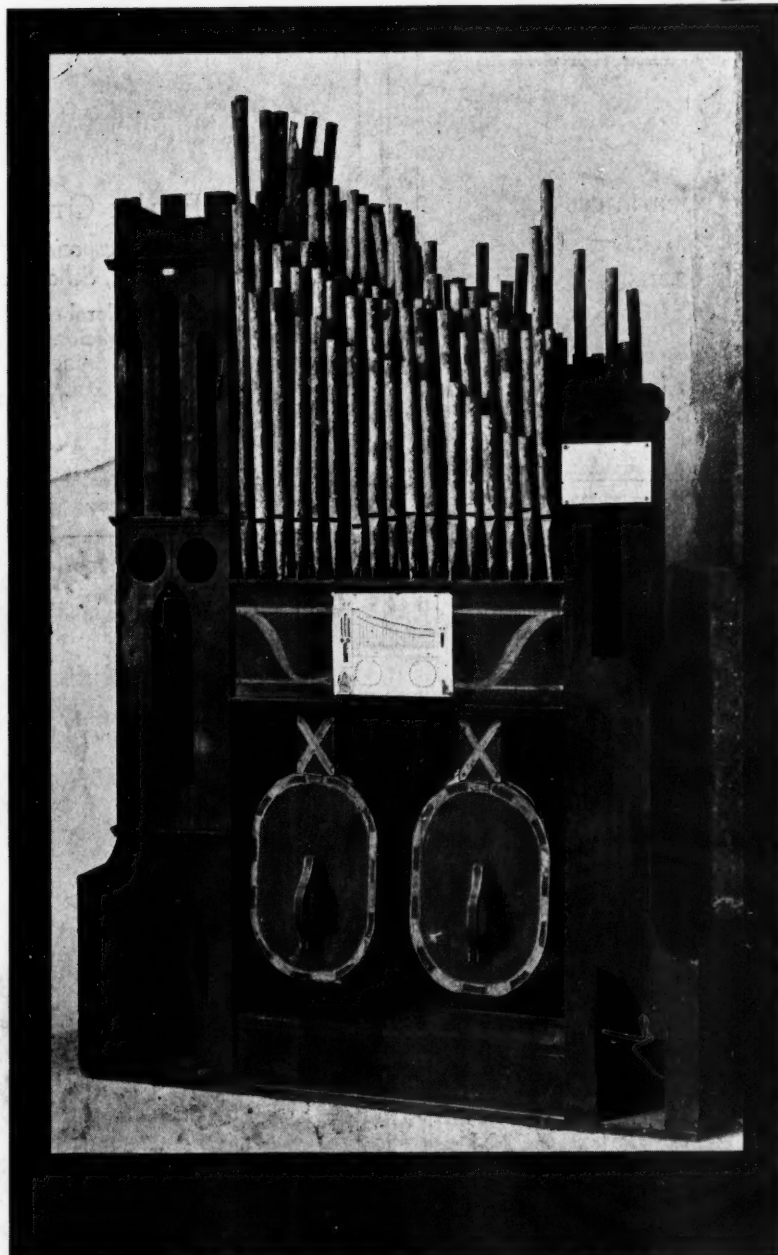
MUSIC & DRAMA

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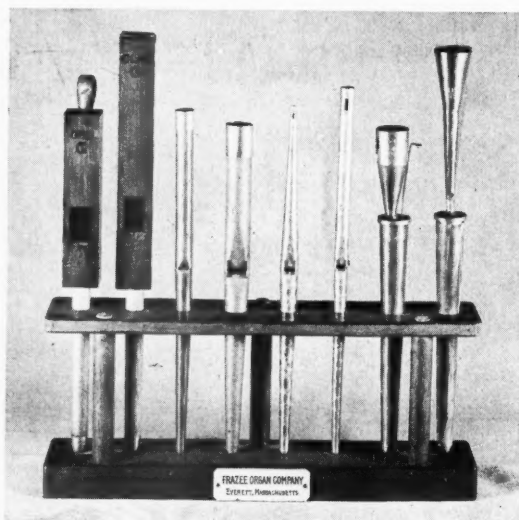
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Easter Music

Obvious Abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.
o.m.—organ accompaniment, unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

BACH: "CHRIST LAY IN DEATH'S DARK PRISON," arr. Howard D. McKinney, 5p. cq. md. J. Fischer & Bro., 15c. "Bach made many settings of the mediaeval Easter hymn used here; it is from these various harmonizations that this compilation has been made," says a prefatory note. The climax comes in a unison of the voices against florid organ accompaniment. A splendid work for fine choirs.

BACH: "A SET OF EASTER CHORALES," ed. H. D. McK., 4p. 5 chorales, me. J. Fischer & Bro., 12c. Fine choirs will naturally include some selections of this type on their Easter programs, but we would urge the modest choirs to do the same. In this set of five numbers is sure to be found one that can be done and done well this Easter; and next year several more can be done. The little village church hearing one of these for the first time would wonder what it is all about, but Bach grows on the public as no other composer, and so far he has never worn out. Volunteer choirs will enjoy the thrill of doing some Bach things on their festival program, and by the time the thrill has worn out they will be so interested in Bach's music that other and more difficult things will be added to the repertoire. There is no music more churchly than the church music of Bach.

SETH BINGHAM: "THE STRIFE IS O'ER," 16p. cu. d. J. Fischer & Bro., 20c. Here is a combination of Old World music with New World vigor back of it. A timid choir need not attempt this, and a good one will have to work hard before the anthem moves along with ease and certainty. On page 9 there is an optional 4-measure passage to be used if the work is to be sung in three sections instead of as a whole. Following this complicated and vigorous section comes a delightful contrast, and then finally a third section, somewhat in chorale mood, closes the work. Only our really good choirs should undertake it.

Arr. HARVEY GAUL: "RUSSIAN EASTER CAROL OF THE TREES," 6p. md. Ditson, 15c. It opens with four-part men's chorus humming, with low E for the basses; it closes with 'two or three solo voices' carrying a melody on top the rest of the chorus. A splendidly colorful anthem for any kind of a choir, expert or amateur, but the four-part writing for men's voices and the low E's demanded will restrict it to pretty fine choirs.

ARMSTRONG GIBBS: "THE STRIFE IS O'ER," 4p. md. Carl Fischer, 16c. Unisons are used tellingly and will spare the choir much time which will be needed on some of the other occasional measures.

CUTHBERT HARRIS: "CHRIST IS RISEN FROM THE DEAD," 10p. cq. t. e. Schmidt, 15c. An anthem of jubilation, with plenty of rhythm and life. The middle section offers a melodious tenor solo which is immediately harmonized for full choir, and then the vigorous first theme returns and closes the anthem in a fine climax. This is straight, diatonic, smooth music of the sort that adds a note of brilliance to the service. Modest volunteer choirs can make a good showing with it and will enjoy doing it.

ERIC H. THIMAN: "YE SONS AND DAUGHTERS OF THE KING," 8p. e. s-a. Ditson, 15c. On an old French tune. Eric Thiman is quite the rage in certain quarters, both in America and England, and there is good reason for

his popularity. His anthems sound as though they were written for people to sing, and sing them they do with pleasure. The humble village choir need not hesitate to do this, for it is easy, and yet strong and effective. Unisons are a favorite device with British anthem-writers, and they use it splendidly; the present anthem opens with a fine unison. Those who, like the reviewer, dislike fourths and fifths and unisons in two-part writing will take the duet as a solo.

ALFRED WHITEHEAD: "EARTH TODAY REJOICES," 8p. cu. me. B. M. C., 15c. Founded on a tune from 1582. There is a fine Easter flavor to this number, and it can be taken accompanied or unaccompanied, as the organist prefers, without loss. Again, the modest village choir need not hesitate; here is a really good anthem, yet simple and within their reach. The difference between a good anthem that lives and a bad one that wears out its welcome is that the former is thematic while the latter is likely to be merely melodious, and you can't do anything with a good melody but let it sing itself out, whereas with a good theme you can build an enduring artwork. Village choirs should build up their supply of thematic and structural music; they will like each such piece better as time goes on. Expert professionals confine their selections almost entirely to such things, whether they be simple, like this number, or complicated like the great Bach choruses.

ALFRED WHITEHEAD: "TODAY DID CHRIST ARISE," 8p. cu. me. Ditson, 15c. Another splendid Easter anthem, this time founded on a Dutch carol. Very simple and diatonic, with march-like rhythm, marked allegro; evidently intended to be done only by fine choirs, though any ordinary chorus should use such materials and be thereby pleasantly helped into the next grade above. With fine vocal tone, such as professional singers only can produce, this anthem should shine forth as one of the high-lights of the Easter services, with the aid of many fine interpretive devices such as an expert organist would certainly add to the plain notes presented in the copy. It's a splendid Easter number.

WOMEN'S VOICES

BARNBY, arr. G. B. Nevin: "O RISEN LORD," 6p. 3-part. e. Ditson, 15c. Any good chorus can gain the delights of contrast in a long program by having the women's voices sing this arrangement.

A. E. BAKER: "THIS JOYFUL EASTER-TIDE," 5p. 2-part e. Deane-Birchard, 12c. An excellent 2-part number, with plenty of spirit, fine musical qualities, and an accompaniment that adds something attractive now and then.

LATE PUBLICATIONS

The following publications were received too late for adequate review in the present issue.

EDWARD C. BAIRSTOW: "The day draws on with golden light," 6p. Carl Fischer, 16c.

E. T. COOK: "Christ being raised," 4p. e. Carl Fischer, 12c. Fine contrasts are obtained between unaccompanied unisons, unaccompanied four-part singing, and organ interludes. Much can be done with this, and with little effort.

C. C. HARWOOD: "O sons and daughters," 5p. c. Carl Fischer, 12c. First published in 1928, now readily available in America. A sterling theme treated in many ways, making an interesting anthem and a strong piece of church music.

HEALEY WILLAN: "Rise up my love my fair one," for 'Easter or feasts of Our Lady' says the inscription. 3p. cu. e. Carl Fischer, 15c.

Arr. ALFRED WHITEHEAD: "O Sons and Daughters," 7p. cu. e. Carl Fischer, 15c. On an old French



THE CONSOLE OF THE KIMBALL ORGAN

AT

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This four-manual Kimball organ, installed in the THORNE AUDITORIUM on the McKinlock Campus, will be dedicated on Thursday, February 16th, by EDWIN ARTHUR KRAFT, the noted organist of Trinity Cathedral, Cleveland.

We would like to call attention to the photograph on this page, especially to the very small depth dimension shown at the left end of the console. Usually four-manual consoles of organs of this size have a much greater depth than that shown above. This remarkable reduction in size is due to our NEW REMOTE CONTROL COMBINATION ACTION, by means of which all the mechanism except the stop and coupler action is removed from the console.

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melody, effective writing, excellent use of unisons; in the latter half the basses divide and the upper voices carry a melody against the rest of the choir. It looks like a fine Easter anthem and by no means difficult.

And the following works, at the moment available only in first-proofs, will have been published before this magazine reaches its subscribers; all are from the press of Carl Fischer:

Alfred Whitehead: "O Merciful God," a motet for Lent or general use.

William T. Timmings: "Lead us O Father," chorus with contralto solo.

Arr. Joseph S. Daltry: Goss' "O Saviour of the World," for men's voices.

Alfred Whitehead: "The strife is o'er," on a melody by Vulpius; for chorus; an Easter anthem.

Cyr de Brant: "Adoramus Te Christe," a motet for chorus.

Arr. Arthur H. Egerton: Purcell's "Rejoice in the Lord alway," for women's voices, with contralto solo.

Bach: "Crucifixus," from the B-minor Mass, for women's voices, arranged by Mr. Egerton.



"CHRIST GLORIFIED: A PAGEANT"

WILLIAM V. DIXEY

Here is something any volunteer chorus can do effectively for its particular congregation. The opening pages give full directions and innumerable details of all sorts; if you have never staged a pageant before you need not hesitate to try this, for the book gives every help, even to selecting the incidental music the organist is theoretically supposed to play—though we can't quite see how Mendelssohn's Spring Song can fit into this sort of a church play.

The book gives the music to be used by the chorus—four numbers, already known to most choirs—and provides the spoken lines, with full directions as to what everybody is to do, when and how they are to do it.

Manifestly to put on a pageant successfully the organist will need many assistants and someone will have to be a clever show-man with well-developed theatrical senses. The choir has very little to do; it's mostly acting, with speaking lines given exclusively to the prolocutor. Ditson, 60c.

"THE ANGEL OF THE DAWN"

GEORGE B. NEVIN

A cantata, 29p. e. Ditson, 75c. A melodious, attractive cantata that will make a wide appeal wherever works of this type are in demand on festival occasions. There are many beautiful passages, much variety, contrasts of various sorts, and everything to make the work practical, interesting, and effective for both choir and congregation.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.q.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, bass, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ORGAN: L. Verrees: Intermezzo, 6p. me. Schirmer, 50c.

ANTHEMS: S. Ancis: "V'shom'ru," 6p. cu. me. Schirmer, 15c. An interesting setting.

Arnold von Bruck (1554), arr. Dr. J. F. Williamson: "Know'st thou then poor Judas," 10p. cu. 6-part. me.

Schirmer, 18c. For Lent.

Gertrude Cady: "Praise the Lord all ye His people," 10p. cu. t. me. Schirmer, 18c. Rhythmic, tuneful; the volunteer chorus will enjoy doing it, and not find it beyond their reach if they work a little.

Rev. N. Herbert Caley: "Souls of the righteous," 6p. cu. me. Schirmer, 15c. Harmonic and rather appealing for the average chorus.

Johannes Eccard (1553), arr. J. F. W.: "See what affliction," 4p. cu. 6-part. me. Schirmer, 12c. For choirs that enjoy serious things; for Lent.

Gretchaninoff: "Lord's Prayer," 4p. cu. s. md. Schirmer, 12c. Worthy of special attention.

Hans Leo Hassler (1564), arr. J. F. W.: "Blessed Savior our Lord Jesus," 10p. cu. me. Schirmer, 18c. Contrapuntal, an excellent anthem for better choirs.

Arthur B. Jennings: "The Beatitudes," 11p. cu. b. me. Gray, 15c. Harmonic, with contrapuntal passages for contrast; smooth, churchly, sincere.

Orlando di Lasso (1532), ed. J. F. W.: "In hora ultima," 7p. md. 6-part. cu. Schirmer, 15c. "Sweet music, dance and play" is the text of the first two pages, "shall cease on Judgment Day," says the rest of it. Evidently not intended for any normal church service but rather a choir concert.

Homer Nearing: "Lord my heart is not haughty," 3p. cu. Pond, 15c. Sincere enough for haughty choirs, simple enough for humble volunteers.

Palestrina, ed. J. F. W.: "Thee Will I Extol, O my Lord," 7p. cu. 5-part. md. Schirmer, 15c. For fine choirs, and an excellent number. Music of this type might well be put in rehearsal with moderate choirs and be used for drill purposes only for several years, with beneficial results for all.

Heinrich Schutz (1585), ed. J. F. W.: "Jesus our Lord and Master," 13p. cu. me. Schirmer, 20c.

Edwin Stanley Seder: "And I saw a new Heaven," 6p. cu. s. b. me. FitzSimons, 15c. With musical values and a rich flavor of its own.

Alfred Whitehead: "Soldiers of Christ arise," 7p. cu. md. B. M. C., 15c. Based on an 18th century tune; rhythmic, interesting, with march rhythm. The modest volunteer choir should add it to the repertoire.

ANTHEMS: MEN'S VOICES: Oley Speaks, arr. R. L. Baldwin: "The perfect prayer," 7p. e. cu. Schirmer, 15c. To do a top A easily in public the tenors must be able to do a top C easily at rehearsal; if you have that kind of tenors, try this anthem.

Alfred Whitehead: "Evening Hymn," 4p. cu. me. B. M. C., 12c. Based on an ancient chorale; churchly, beautiful, and well written; unaccompanied voices alternate in four-measure sentences with accompaniment, and hence volunteer choirs who want to enter men's-chorus work are urged to start with this.

Morten J. Luvaas, arranger: "O how shall I receive Thee," and "Our Father Thou in Heaven above," two two-page chorales, 4p. e. Gray, 10c for both. The first is a sterling chorale with plenty of flavor, and the grace of asking for only four top F's from the tenors. Volunteer choirs need not hesitate to add this.

SONGS: CHURCH: Mortimer Browning: "Trinity," 6p. me. B-E range. Gray, 50c. A church song that makes a sterling attempt to provide worthy text and music for any who want them; excellent for baritone.

Leon Abbott Hoffmeister: "Behold the tabernacle of God," 4p. E-F or C-D range. Schirmer, 50c.

Geoffrey O'Hara: "Thanks," 3p. e. D-F range. Schirmer, 50c. If music should still be musical, this is splendid. It's music for the kind of people who like sunsets to be beautiful, violets to have perfume, and mountains to be majestic; there is not so much music being pro-

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New York, N. Y.

duced for that kind of people nowadays. Rather a pity.

CHORUSES: SECULAR: WOMEN'S VOICES: Howard Brockway: "The rose and the gardener," 6p. cu. Gray, 15c. An interesting number.

H. Walford Davies: "The Pedlar's Song," 6p. me. 3-part. Gray.

Elinor Remick Warren: "We are the music-makers," 10p. 3-part. d. Gray, 15c.

LATHAM TRUE: Additions to the recent publications of Dr. True's works include the following:

For violin and piano: FRAGRANCE OF THE DUSK, 4p. A beautiful 'Twilight Idyl' quite adaptable to use in the service, for organ and violin, or better yet, organ, piano, and violin. The music has a classic elegance and sincerity that give it unusual charm. Cressey & Allen, 50c.

For piano and violin, or violoncello: A PORTRAIT, 8p. Of bigger and broader conception, with a separate part supplied for the cello if that instrument displaces the violin. With a little effort this number could also be effectively adapted for organ and cello. Cressey & Allen, 80c.

"SONG ETCHINGS": A set of eight charming songs, 14 pages of music, and some of them are lyric gems.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

—MARCH—

1. Theodore Kullak died, 1818.
2. Dr. William C. Carl born, Bloomfield, N. J.
2. David D. Wood born, Pittsburgh, 1838.
2. Independence Day in Texas (and worth celebrating.)
3. Joseph Callaerts died, 1901.
7. S. Wesley Sears died, Philadelphia, 1929.
5. Arthur Foote born, Salem, Mass.
10. Felix Borowski born, Burton, Eng.
10. Dudley Buck born, Hartford, Conn., 1839.
10. J. B. Dykes born, Kingston, Eng., 1823.
11. Bach's "St. Matthew Passion" performed by Mendelssohn, the first time since Bach's death, 1829.
11. Berthold Tours died, 1897.
12. Dr. Charles E. Clemens born, Plymouth, Eng.
12. Alex. Guilmant born, Boulogne, France, 1837.
14. Everett E. Truette born, Rockland, Mass.
15. Dr. George B. Nevin born, Shippensburg, Pa.
15. Mary Turner Salter born, Peoria, Ill.
16. J. B. Calkin born, London, Eng., 1827.
16. Pergolisi died, 1736.
17. Joseph Bonnet born, Bordeaux, France.
17. Joseph Rheinberger born, 1839.
18. Rimsky-Korsakov born, Tichvin, 1844.
20. First day of Spring. (Any suggestions?)
21. Bach born, Eisenach, 1685.
23. Lucien G. Chaffin born, Worcester, Mass.
23. Eugene Gigout born, Nancy, France, 1844.
23. Julius Reubke born, Halberstadt, Germany, 1834.
26. Beethoven died, 1827.
26. Debussy died, 1918.
26. H. Alexander Matthews born, Cheltenham, Eng.
27. David D. Wood died, 1910.
28. Edouard Batiste born, Paris, France, 1820.
29. Reginald Goss-Custard born, Sussex, Eng.
30. Alex. Guilmant died, 1911.
31. Haydn born, 1732.
31. John Stainer died, 1901.

Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

A. Arensky: ROMANCE, Op. 42, No. 2, transcribed by Edwin Arthur Kraft. In lyrical style, expressing sensitive feeling and yearning. 4p. 3½ min. ve. Bos. Mus. Co.

Edward Shippen Barnes: SOLEMN PRELUDE, Op. 24. If the Composer had given us no other number than this, the entire organ world would be greatly indebted to him. One senses the mood of contemplation and worship in a great cathedral. There are lights, vestments, bells and incense, and one finds himself transported to some other world. A snatch from a French carol thundered forth by the pedals brings one back in time for a chorale-like movement building up to a climax and finishing pianissimo with an imperfect cadence. Effective to the utmost on a large organ, but can be done satisfactorily with a comparatively small instrument if it has good reeds. 9p. 9 min. md. Schirmer.

Felix Borowski: FIRST SONATA. The three movements surge with the deep emotion that is characteristic of Russian music. 1. ALLEGRO MA NON TROPPO depends for its effect mainly upon massive chords alternating with a rapid scale-like figure. Later there appears a haunting melody in E, repeated in A, the movement ending with a cello-like passage, a chord pp, and by way of surprise another chord for full organ. Ideal prelude for solemn occasion. 7p. 8 min. md. 2. ANDANTE. The first section is characterized by a sombre melody in F-minor; the second section in F (major) is of great beauty; the third is for full organ; and the concluding section is like the first. Rather heavy in effect, but makes a striking prelude. 7p. 6 min. me. 3. ALLEGRO CON FUOCO. This movement in A is much brighter than the first two movements. If used as a separate number for prelude, or preferably for postlude, the first eight modulatory measures should be omitted. 10p. 7 min. me. J. Fischer & Bro.

Georges Debat-Ponsan: ANDANTE SERAPHIQUE. A footnote states specifically that this work, which consists of a suave melody with a varying accompaniment, may be executed on an organ of two manuals, although it requires some cleverness to keep things going and at the same time provide for the tonal changes necessary. The last four pages, in which the pedal carries the melody against a recurring arpeggio figure, is accounted most beautiful by hearers. 8p. 8 min. md. Leopold Muraille (Liege).

Alfred R. Gaul: HEZEKIAH MARCH. This number is "from an unpublished oratorio" and is after the manner of Smart, Stainer, and others of the Victorian era. The sturdy Old Testament hero in his English dress will lend an air of straight-forwardness to the service list. Useful for postlude. 6p. 5 min. e. Novello.

Ralph Kinder: IN MOONLIGHT. A lilting melody that is complete even without the use of Chimes at the beginning and ending. If the organ has Chimes, so much the better. 3p. 5 min. ve. J. Fischer & Bro.

James H. Rogers: CANTILENE. A beautiful melody, molto lento, for the left hand on Great, with a clean-cut, broken-chord accompaniment in rocking motion on Swell. Pleasing to organist and congregation. 4p. 4 min. Schirmer.

H. J. Stewart: FESTIVAL MARCH. A vigorous number, somewhat Mendelssohnian in character, which makes a suitable postlude for a service of civic or military nature. 10p. 6 min. me. Schmidt.

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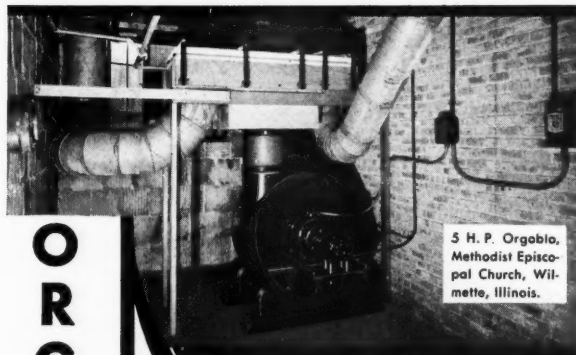
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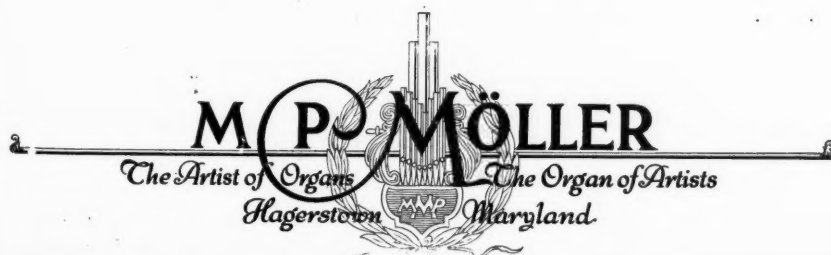
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MR. R. DEANE SHURE, *Composer*

The AMERICAN ORGANIST

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FEBRUARY 1933

No. 2

An American Girl Captures Germany

And by Special Request Transcribes Some of the Rich Atmosphere of Its
Organ World for All Americans to Enjoy

By CHARLOTTE LOCKWOOD



IT MAY BE of interest, now that Prof. Gunther Ramin is in this country for his first American tour, for me to mention something of my experiences in Leipzig where I have just spent six months, studying with this distinguished musician and traveling around Germany.

I was first impressed with his playing two years ago when I stopped in Leipzig for a few days, at which time I accidentally discovered Hugh Porter there as guest attending one of Prof. Ramin's classes at the Conservatory. I decided to return as soon as possible to take up a serious study of German repertoire.

It would be well worth while for any church musician to spend some time in Leipzig, if for no other reason than to attend the services in the grand old Thomas Kirche. Here there is the most perfect boychoir I have ever heard, the Thomanerchor conducted by Dr. Karl Straube. The ease and beauty of tone, clarity of part singing and diction, ensemble-balance, topped with a wealth of subtle shading and phrasing were a continual revelation and inspiration to me. Their performance of Bach's a-cappella motet, "Jesu Meine Freude," caused me a severe case of goose-flesh for twenty minutes.

The choir does a Bach cantata accompanied by the Gewandhaus Orchestra at every Sunday morning service; and on Friday evenings and Saturday noons they sing motets from the Bachs and other old and modern German composers. Prof. Ramin is always at the organ, which, incidently, is not an

old Silbermann organ, as has been erroneously stated in these pages. It was installed some twenty-five years ago while Straube was organist and is a superb 88-stop instrument built by Sauer.

I was privileged to practise every day in the Thomas Church during my study with Prof. Ramin, so I claim some familiarity with this organ, though I never felt quite at home with the lamentable flat pedal-board nor did I relish the astounding lack of mechanical devices. However, I was immensely pleased when I finally mastered the technic of the roller-crescendo or "walze" (which is actually effective for the German style of playing—for instance in the larger Reger works) and the strange combination pistons which at the outset require the player to know his stops by numbers as well as by name. This combination system however does have the advantage of resetting the pistons at will during the course of playing a piece.

The tonal disposition of this organ is typically German, built on a flute and mixture foundation. The ensemble build-up from ppp to fff is incredibly smooth, each of the three manuals being complete in 16', 8', and 4' foundation stops, with a vast array of upper work. Man. II. has three mixtures of 3 or 4 ranks each, and Man. I. has four mixtures, from 3 to 5 ranks each, along with a Rauschquinte 2 2/3' and 2', Quinte 5 1/3', and a 15th. The few strings are of Gamba type, excepting a lovely celeste pair on Man. III. which is the only manual enclosed. Throughout the manuals, there are seven Diapasons, three Gemshorns, two Quintadenas, a good number of reeds (effective in ensemble but not individually), and no less than sixteen flutes. The

Pedal Organ is superbly complete—twenty-three separate stops, three of them 32's. This brief description may give some idea of what goes on when Mr. Ramin sits down to play Bach, Reger, the old masters or to improvise on the chorales as he does so effectively at every service.

There is a great interest just now among German organists and organ builders in the historical organs dating from Bach's time down through the eighteenth century. This may come more or less natural with Germans because they reverence all kinds of old instruments and give concerts on them often. In this connection Mr. Ramin's work in this field is interesting. He has recently been appointed Professor of Ancient Instruments at the Leipzig Conservatory and manages somehow to find time in the midst of his other strenuous duties to give concerts around Germany not only on his main forte, the organ, but on the cembalo as well. During the great Bach Festival in Heidelberg last June he played an organ recital and appeared the next night as cembalo soloist with orchestra. Outstanding musicians in Germany told me that they consider him the finest cembalist in the world. I could well believe it when I heard him play Bach's Chromatic Fantasy and Fugue, which was written for that instrument.

I tried to interest myself in this old-organ movement, without complete conviction. To me, these are extremely interesting to hear as examples of early attempts, but as for perpetuating them in our times, I feel very much of the opinion of Mr. 3. William Doty, Mr. Palmer Christian's assistant at the University of Michigan, now studying in the Leipzig Conservatory. He remarked to me after hearing a recital on one of the modern copies of these old organs, "They are all right as museum pieces and examples of historical development, but I do not approve of perpetuating mistakes." There are actually a good number of exact modern copies of old organs in Germany and many prominent organists seem vitally interested in carrying this on.

A much-hailed example is in the University of Freiburg where Dr. Prof. Gurlitt, head of the music department, impressed me as certainly one of the most learned all-round musicians in Germany. This organ, a faithful copy of Praetorius' organ, possesses seventeen ranks of pipes along with two exceedingly amusing devices: one brings forth all manner of bird chirpings, the other rings some little bells which reminded me of certain moments in high-church ritual. Obviously, this organ (minus the birds and bells, of course) is used effectively in performances of old music, such as one I heard conducted by Dr. Gurlitt in this great University in the heart of the Black Forest.

During my stay in Leipzig, Prof. Ramin had installed in the Thomas Church a modern copy of an old organ. This one has seven ranks and one man-

ual which can be divided so as to play varied timbres on the upper and lower halves. Prof. Ramin used this organ to great effect in a November concert. The first half of the program, consisting of numbers from Buxtehude, Sweelinck, Pachelbel, and Bach, were played on this organ. I was amazed that such variety of color could be gotten out of seven ranks and one manual, the Bach Pastorale in four movements being particularly charming. The last half of the program, which included the Reger B-A-C-H, was played on the above-mentioned Sauer organ.

There is no original Silbermann organ in use in Leipzig, the nearest being in Rötha at the Marien Kirche, about thirty miles south. This organ, dating from Bach's time, is still used for the regular services and is broadcast in recitals every week. The organist, a young pupil of Prof. Ramin, plays Bach and Alte Meister with fine style and effect, and he was very proud to show off his instrument to our group of American students. There are twenty-three stops, largely devoted to upper-work, pitched a half-tone below normal; the keys reverse the black and white scheme. Nothing is enclosed and the only mechanicals are a Gt. to Ped. and a Tremulant. The full ensemble is brilliant and strikingly effective.

In October I attended a three-day organ convention in Berlin, which was carried on very much like the conventions in this country. I was particularly interested in some lectures on organ building and two recitals played by Prof. Ramin in the Jacob Kirche and the Charlottenburg Schloss-Kapelle.

The Jacob Church has a large organ of sixty-three stops, thirty-three of them remaining from an organ built by Schulze in 1845. The present organ was renovated and enlarged in 1930 by Kemper & Son of Lubeck.

The beautiful little chapel in the Charlottenburg Castle has a twenty-six-stop organ built by Schnitger in 1706. It has in both manuals and pedal the broken octave, that discouraging state of affairs in the lowest octave where the C-sharp and D-sharp are entirely missing. Without a single mechanical help on the console, it would have been quite impossible for Prof. Ramin to have given this concert but for the aid of two pupils on either side of him who helped to manipulate the enormous stop-knobs in and out of the wall. He played a delightfully entertaining program of Scheidt, Buxtehude, Böhm, and Bach. I was surprised to hear some really beautiful voicing of solo stops in this old organ, particularly a small 2' "Singing Cornet" in the Pedals which really does things to a pedal chorale theme.

Getting back to modern organs, I regret that I did not find it convenient to see any of the Steinmeyers. However I should like to mention the new organ

in the Freiburg Cathedral, if I may jump back to the Black Forest again. This organ, built by the Welte Co. three years ago, is probably more like an American organ than any other in Germany. Mr. Welte has much of our modern coloring in the tonal lay-out and I was especially delighted to sit down to a familiar-looking console with plenty of our kind of pistons, a fairly modern pedal-board and a challenging row of crescendo pedals. I happened to be visiting in the Welte's home in Freiburg and I naturally took advantage of the several invitations to look over this organ thoroughly.

The Cathedral itself is one of the most beautiful anywhere which, together with the attractions of this quaint little city and its glorious natural surroundings, should be included in anyone's itinerary through Germany.

The organ is a three-manual of one hundred eight stops in three sections; chancel, middle-nave, and rear gallery. Some sixty stops form the main organ in the nave which is a complete three-manual and pedal of straight German disposition with a few luxuries such as English Horn, Unda Maris and a really boisterous 32' pedal reed. The chancel organ plays a two-manual and pedal layout which would read very much like an American organ of thirty-three stops. In the high rear gallery there are two boxes of pipes, one containing some high-pressure mixtures, Diapasons and a Tuba Mirabilis, American style! The other box has some really lovely echo stuff—strings, flutes, Vox Humana and a choice Echo-cornet 2 2/3'. To me this organ seemed rather a happy international combination. Its healthy, brilliant, ensemble and straight disposition ought to please any funda-

mentalist, yet it has enough of the smaller, colorful possibilities to make modern music interesting.

In this regard, there are very few organs in Germany on which the music of Reger and Karg-Elert can be made equally effective, that is, considering these composers from the German organist's point of view: Reger being solid organ diet while most of Karg-Elert's music is supposed to be too much in orchestral medium for the organ. This accounts largely for the fact that one rarely hears a note of Karg-Elert in Germany, least of all in Leipzig, strangely enough, where he lives. The fact is that the German organ is not generally suited to his type of music.

When I questioned Dr. Karg-Elert how he ever came to write music so foreign to his native instruments, he replied that he had been studying American and English specifications for twenty years. It is all the more remarkable that he could compose for our instruments and yet had no success playing them. He is not a player but still is the only outstanding German composer for the organ living today. He seemed to me a pathetic figure in Leipzig where he feels keenly the lack of appreciation for his music, a decidedly broken man physically and financially.

I should like to take you into more of my travels through Italy, Czecho-Slovakia, Austria, France, and England but that would require the space of a book. The strongest memory takes me immediately to Leipzig, that "gemütlich" Saxon city, so rich in musical heritage through Bach, Mendelssohn, Wagner, Schumann, and Reger, where I enjoyed so intimately the charming hospitality and guidance of Frau and Professor Ramin.

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and Founded on Texts from the Scriptures

By EDWARD C. POTTER



At a recent evening service in Ghent M. E. Church, Norfolk, the auditorium was packed to the doors fifteen minutes before the prelude. The occasion was a performance of Mr. R. Deane Shure's PALESTINE SUITE with a progressive young minister, John Rustin, using the stories told in tonal pictures as applying to every-day moral and spiritual issues. In a recent issue of the Homiletic Review a page was devoted to the inspiring success of a similar service held in Newton, Kan.

These two incidents, with some twelve hundred others, bear out the thought that Mr. Shure was right when he began his drive for religious titles for church organ music. He has always insisted that there is much good organ music being written by American organists over titles which are wholly unsuited for the average church bulletin. His inability to find suitable titles in keeping with the program carried out in his church was his sole purpose in devoting his efforts to music depicting Biblical scenes.

However, church organ music with Biblical titles could not alone carry forward the religious atmosphere—there was needed music of a church-

ly character as well. So a close study of his writings reveals a lovely melodic line with a background of shifting harmonic scenery neither ultramodern nor sentimental, and above all truly organ music entirely unadapted to any other instrument.

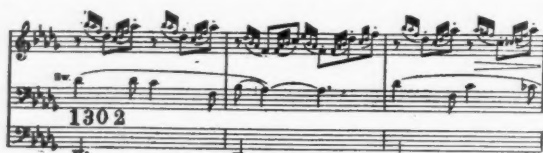
Mr. Shure's music is not difficult technically, but requires a profound maturity from a musical and interpretative viewpoint. The works require careful registration, employing in a sincere manner the paintings of the Biblical pictures. They are organ pastels touched up with every color obtainable in strings, flutes, reeds, and Diapasons, yet painted in such a manner that they can be made effective on the small two-manual as well as the large four.

THROUGH PALESTINE, being a four-day journey with the Master, opens with a picture: BY THE POOL OF BETHESDA. Mr. Shure discovered by historical research that the fruit-vendors near the pool used an instrument not unlike our present-day oboe. This effect he obtains by using the Clarinet in combination with the Quintadena, under a flowing ac-



companiment in fourths and fifths, as shown in excerpt No. 1301, taken from the second staff of the opening page.

BY THE SEA OF GALILEE is this mystic sea in one of its more quiet moments. A song of the fisherman, in the baritone register, with Cornopean against an accompaniment of the wave swishing against the side of the boat, uses 4' and 8' flutes,



which again we show in excerpt No. 1302. The middle section is built on the rhythmic figure, "Peace be Still."

MT. HERMON depicts the Mount of Transfiguration through a haze, with a contrasting section announcing with Horn color the call of the shepherds from the hillsides. Excerpt No. 1303 is again de-



voted to the main theme of the movement, and represents the second staff, with the mood of the majesty of Mt. Hermon.

The concluding number in the suite, pronounced by many the best, draws a picture of that hectic

hour of dawn in the GARDEN OF GETHSEMANE. "Could ye not watch with Me one brief hour" is the atmosphere embellished with the awakening of the birds, in a high register with 4' flutes. Excerpt



No. 1304 shows the opening measures. An example of the Composer's melodic line with shifting harmonic background is here appended because of its interest from an organ standpoint and the truthfulness of the picture it portrays; No. 1549 is



given to show this treatment and call attention to the manner in which the righthand figure of the first movement (No. 1301) is drawn upon here in the closing movement, thus tending to create an effect of unity most desirable in a work of this character.

ACROSS THE INFINITE, which is running a close second to PALESTINE, opens with a capricious sweeping ascent of double-thirds, creating at once the atmosphere of its title, WINGS OF LIGHT. The Biblical quotation is, "And He did fly upon the wings of the Wind." This effect is enhanced by the registration indicating two 8' flutes, with unison silent, and 4' and 16' couplers. No. 1399 gives



the opening measures which follow a four-measure introduction. The movement has a novel close, employing a swift flurry of arpeggiated notes, with Harp.

WEeping MARY, the second number in the suite, abounds with a rhythmic figure which is characteristic of the Composer. Since it is built on the quotation, "But Mary stood without at the sepulchre weeping," the Composer calls it the tear motive. As an illustration we first give the opening meas-

ures in excerpt No. 1400, which shows the three-measure subject. In the third beat of the opening measure will be observed the tear motive. The ef-



fect can be highly descriptive and impressive if the registration is carefully chosen and the piece sympathetically played.

WILLOW WHISPER, the third number, carries the quotation, "And they shall spring up as the grass, as willows by the water courses." A peculiar registration here calls for the Cornopean, Oboe, and Bourdon 16', on the Swell, to carry the melody, which is written in the soprano register over a string accompaniment. This 16' flute, with two reeds, gives an unusual dragging-back which illustrates the willows in an effective manner; in No.



1401 the right hand plays the part for flute and two reeds. A swift passing of the wind in the tops of the willows is imitated in the concluding measure where a 4' flute is used alone, in the upper octave of the Choir Organ. True, it is thin, but that is the effect desired.

The suite concludes with a mighty tread of the host through the wilderness, in a movement called WILDERNESS MARCH. No. 1402 is taken from the



first staff of the second page, after the introductory measures have been concluded. It opens with Pedal alone, with 32' Resultant (probably specified by the Composer for deliberate effect rather than because of the possible limitations of smaller organs) playing the two-part chord of a minor second. This figure continues, with full organ playing the steady tread of the great throng, with a harmonic structure which is more or less clashy, passing into a second theme *pp*, which is as lovely as the other is harsh. This contrast is very noticeable and acceptable. The piece concludes descriptively with full organ walking on a pair of minor seconds in each foot, and several in the hands.

Beginning the list of numbers published individually is CLOUD ON SINAI, portraying the quotation from Ex. 34:4,5, "And the Lord descended in the

cloud and proclaimed the name of Jehovah." This is not of the melody-accompaniment type of organ music. It is more of a harmonic picture that calls for "A solid but not heavy registration of strings, light Diapasons and flutes." Played on single manuals throughout, the number is so atmospheric that description is almost futile. It is a restless number with the scenes shifting so rapidly in harmonic fashion that it is nearly an improvisation.



Yet the themes are woven through the entire composition so easily that it is the kind of number organists enjoy "browsing" through. An excerpt cannot do it justice, but it can at least indicate atmosphere and trends; No. 1550 gives the opening measures.

In Rock Creek Cemetery, Washington, D. C., there is a famous statue by Saint Gaudens with as many titles as any statue in the world. No one appears to know the exact title but PEACE OF GOD is as nearly authenticated as any, and its setting in a small grove of cypress trees was the inspiration for this three-page descriptive bit of program music by Mr. Shure. Two 8' flutes and a Harp are employed for an accompaniment over a peaceful melody announced by Cello. It is an unpretentious bit of writing but brimful of that color which is appropriate in church to create religious feeling.



It is a test of musicianship to play such music as we show in No. 1551 and gain from it not music to tinkle in shallow ears but a background of meditation based on the part the left hand plays instead of that played by the right. But the religious feeling is there, and in a form most easily comprehended. The excerpt is taken from the second staff, though obviously this does not coincide with the structure of the melody; our purpose is merely to show the materials. This style prevails only for the first page; the other three pages are quite different in treatment.

Organists are finding KIDRON BROOK OF SORROW to be one of the appropriate numbers for Lent. St. John 18:1, "Jesus Passed over the brook Kidron at Midnight," etc., creates the setting for this four-page poem of pathos. The Composer indicates that it should "flow wearily" and it does. A chromatic murmur indicates the flow of the brook under a

melody of intense sadness depicting the inner thoughts of the Master. The murmuring accompaniment passes from one manual to the other, and from one hand to the other while the melody does



likewise. Truly a number organists should dig out of the library during Lent. No. 1552 gives the opening measures.

VOICE OF THE DESCENDING DOVE, the shortest Biblical sketch (two pages) coming from the series, is far from being the least interesting. It bespeaks throughout the famous saying, "This is my Beloved Son in whom I am well pleased." Announced on the Choir Organ with Unda Maris and Dulciana, the subject is woven quietly through all voices building up a hurried climax to full organ, gradually receding to the Aeoline alone on the Swell, shortening the subject note by note until there is naught save the final note of it left. The effect is impressive as it vanishes off into silence.



Once again our excerpt, No. 1553, shows the opening measures, which indicate the mood and the music.

SPIRIT WIND represents an odd and peculiar effort to obtain the effect produced by the wind, as mentioned in John—"The wind bloweth where it listeth," etc. The phrase is divided into two measures throughout the entire composition, and the Composer aims to imitate the rising and falling of the wind by opening and closing the crescendo chambers, a device used consistently in two-measure sections as indicated in our excerpt, No. 1554.



The regularity of this crescendo motive is interrupted as the composition moves on, the result is satisfying, especially with our modern sensitive organ ensembles.

VILLA MARIA BY THE SEA is the only one of the Composer's pieces not employing the Scriptures for the setting. It was written while Mr. Shure was at

Cape May, and inspired by the Retreat for Catholic Sisters located at Cape May Point. The opening measures of the accompaniment are characteristic of the Writer's chromatic style. A quaint Song of the Nuns is employed in the middle section, with Vox Humana. The registration is for French or English Horn, with a background of strings.

PEACE, using the quotation, "Peace I leave With You," was written for the Sesquicentennial at Philadelphia and was supposed to have been played by the composer at a recital there. But alas! as many another organist can testify, innumerable engagements were cancelled. At any rate, the celebration of peace is amply portrayed in the composition. Every measure appears to have been written with extreme care, and while it is easy to play technically, an organist with mature musicianship and imagination will make a great deal more of it. Excerpt No. 1555 shows the opening.



CYPRESS GROVES OF LEBANON is somewhat of the type of POOL OF BETHESDA, carrying a melodic line under an accompaniment of fourths and fifths. It is more Oriental in its flavor than any other of this Composer's music. However, he states that it has been more his purpose to paint these Biblical scenes in a modern-day idiom expressly for the modern-day organ.

SHADOW MOUNTAIN and WAILING WALL are the newest additions to Mr. Shure's organ music written especially for the church organist. SHADOW MOUNTAIN is the mightiest of the set, and is based on texts from the Psalms. Illustration No. 1556 is taken from the third page, to show one of the lovely contrast moods of this otherwise rugged composition. The piece opens ff, with the theme playing in three octaves, against held notes as a background. After this strong introduction a lovely Horn solo is heard in the tenor range, with still further development, which carries through a brief restatement of the original theme, and then into the passage shown in our excerpt No. 1556. The ending is on full organ, ffff.



WAILING WALL is a continual chromatic wailing, through all voices, with such registrational directions as, "Weird nasal combination with soft mutations on the Choir." It opens with pedal state-

ment followed by manual answer, which method serves as an introduction to the mood of the piece. The score is quite chromatic, but by no means overloaded with notes. Excerpt No. 1557 shows the closing measures, which have been selected to show the artistry with which the Composer handles his resources.



The publications mentioned in this review are from J. Fischer & Bro., New York, with but two exceptions, and they also may be ordered from that house for the reader's own convenience. A list of titles, dates of publication, and prices is given herewith.

Among the secular-titled compositions perhaps the most notable is THE ENCHANTED ISLE, a suite in four movements: ANGELS GROTTO, THE PILOT GIG, SEA FAN, CATHEDRAL CLIFFS. Interested readers will find it reviewed in these pages of the December 1929 issue. Here the recitalist with a flare for color, ample technic, and imagination, will be in his element.

- Across the Infinite, 1927, \$1.50, a suite
- Cloud on Sinai, 1931, 50c
- Cypress Groves of Lebanon, 1931, 50c
- Enchanted Isle, 1929, \$1.50, a suite
- From Yonder Chapel, 1930, \$2.00, a suite
- Kidron Brook of Sorrow, 1930, 50c
- Mirror' Reflecting Pool, 1924, 20c
- Peace, 1926, 50c
- Peace of God, 1930, 60c
- Potomac Park Boat Song, 1924, 35c
- Shadow Mountain, 1933
- Spirit Wind, 1930, 50c
- Through Palestine, 1925, \$1.50, a suite
- Villa Maria by the Sea
- Voice of the Descending Dove, 1931, 40c
- Wailing Wall, 1933

Mr. Shure's published compositions number well over a hundred; his hobby is writing chamber music. A septet for two flutes, string quartet, and piano, was performed recently in Washington for the League of American Pen Women. A quintet for piano and strings was performed on the same program. In this realm he also writes program music. The Septet is called POTOMAC PASTELS and is in three movements: WIND IN THE WATER REEDS, MIST ABOVE THE WHIRLPOOL, and CHANT OF THE MIRRORING STARS. The quintet is based on three murals in the Library of Congress: MUSE MURALS, with subtitles, MELPOMENE, ERATO, and TERPSICORE. He is a member of what is said to be the truest composers' club in America. This club is all of

seven years old; they meet monthly to tell each other how poorly they write. All are living and still writing.

—ADDENDA—

All who know Mr. Shure personally pay tribute to his ability to get things done. He does not expect others to do all the work; he sets a good example by doing a great deal more than his own share. His compositions themselves are eloquent testimony to this. Instead of expecting other composers and publishers to provide the kind of organ music he wanted for particular church work, he was willing to guide his own imaginative genius in that direction.

The wise man among us is he who works like a white-head and doesn't take time off to condemn the sort of work he does not agree with, for he remembers that almost every composer in all history whose name is still known favorably today was liberally berated in his own day. What is good music? I'd rather let the other fellow try to answer that—and assume responsibility for anything he says, well knowing that no matter what he says we shall readily find others to disagree with him and show proof that he is wrong about something or other.

Mr. Shure is feeling his way along a fairly difficult but perfectly logical course. Listen to Mr. Olin Downes for example, whose only business it is to talk about music; Mr. Downes will tell us, so it would seem, exactly what the composer was thinking about in the writing of each composition, each section of it, sometimes each measure. Those of us who do not think of these explanations first, think the fellow who does is foolish. Mr. Shure reverses the process and thinks of the moods first, then writes the music. If we were dealing only with audiences of music students this would be a most ungrateful and even dangerous task; but when we are dealing with congregations who never studied music and don't want to, it's a most commendable ministry to undertake. Mr. Shure is like the physician, who uses his knowledge and technical skill not to impress his fellow-professionals but to minister to others who don't care a rap about the technic of it but only want to be helped to a fuller, happier life.

In some churches this is neither necessary nor desirable. In the majority of churches it is both. In spite of the fact,, then, that his music is neither easy nor superficial, but on the contrary quite involved, thematic, and highly structural, I would vote him hearty applause and encourage him and his publishers to further good deeds.

Mr. Ralph Deane Shure, to use the full name which he does not, was born May 31, 1885, in Chillisquaque, Penna., graduated from Oberlin in 1907 with the Mus.Bac. degree, lived and studied in



MR. SHURE'S MT. VERNON PLACE M. E. CHOIR OF 76 VOICES

Dresden two years, and became organist of Mt. Vernon Place Methodist Church, Washington, D. C., in 1921.

His present choir is an organization affair of 76 voices (26s. 22a. 13t. 15b.) volunteer, with paid quartet of soloists. With one rehearsal a week the choir includes half a dozen concerts out of town each season, and spends about two hundred dollars annually on new music. Ten of the members have been with the choir since its organization twelve years ago. Mr. Shure furnishes music for the Sunday School, mid-week meeting, and similar affairs, using his pupils liberally for these supplementary services. The last Wednesday of each month is set aside for the concerts sponsored by the choir.

Miss Edith Gotwalls is Mr. Shure's assistant, playing both for rehearsals and services, with Mr. Shure directing. "Unaccompanied anthems," writes Mr. Shure, "have their place, but the idiom is too restricted for constant church use. There is too great a wealth of anthems with colorful organ accompaniment to go wild on a program of nothing but unaccompanied singing. Had Palestrina had an organ like mine and an accompanist like ours his works would have been given added color with gorgeous organ accompaniments."

The organ is a 3-47 Pilcher installed in 1919. And another most vital fact is that the minister is Dr. Forney Hutchinson. He's the kind of a modern minister who generously shares recognition with his organist and places Mr. Shure's name with his

own on the front page of the calendar. "The church is Southern Methodism's representative church, built in the nation's capital by the denomination at large."

About 100 compositions have been published, including five cantatas:

"Atonement"

"Twenty-Third Psalm"

"Lincoln"

"Washington"

"Sage of Mt. Vernon"

and an oratorio given a notable presentation last Christmas at the University of Kentucky:

"Dawn in the Desert"

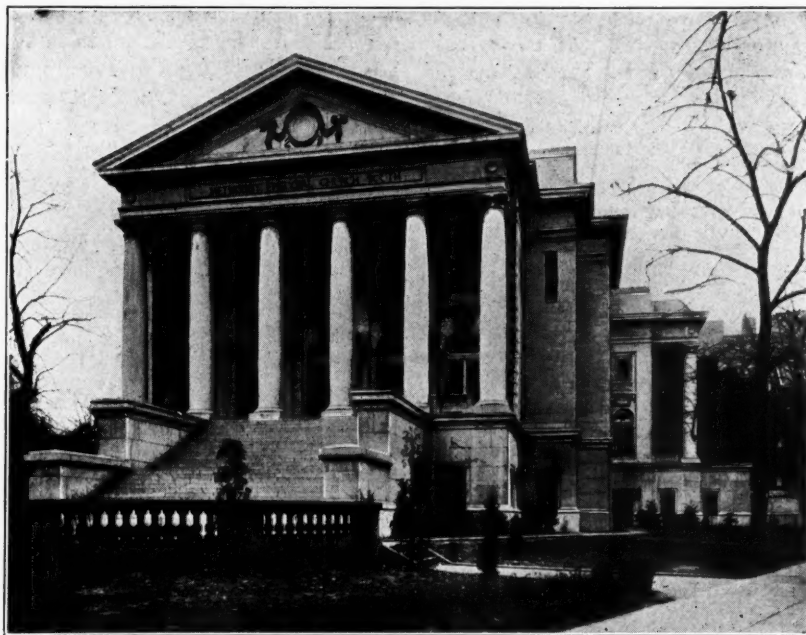
His most important ventures in orchestral music are two works in ms.:

Minuetto Aristocratique

Sacred Sepulchre (full orchestra)

Such then is the setting of a present-day composer who is devoting his best efforts to organ music for church use especially. Our readers will not find much of it readable at sight. It needs to be worked over, and the registrational work will be about as necessary as the note-playing work, but both will abundantly repay all who turn to it with sympathetic understanding, ready fingers, and an open mind. The concert atmosphere is taken away from the organ music; the effort is to develop a reflective religious meditation. In that noble ideal it is eminently successful.

—THE EDITOR



MT. VERNON PLACE METHODIST CHURCH, SOUTH

Odyssey of an Organ Enthusiast

Personal Impressions of

Some European Organs, Organists and Builders

By WILLIAM H. BARNES, Mus.Doc.

Fourth Article



LIVERPOOL has two of the most remarkable organs in England, both by Willis. The Cathedral organ has been *described repeatedly, and it not only is the largest in England, but is a truly noble big organ. Mr. Harry Goss-Custard, organist of the Cathedral, will be remembered in America as having played for the N. A. O. convention in St.

Louis, in 1927. I expect he is bothered by visitors; in fact he told me that about twenty people a week on the average want to hear or try the organ. He is most generous with his time and never has turned anyone down, if he is given a day or two's notice to arrange his plans.

I hope on our visit at Liverpool we did not appear to him as just a couple more visitors. In any event, he gave no such indication and was most cordial and allowed us two evenings to try the organ, playing for us not only the great G-minor Fantasia and Fugue, but a very effective arrangement of his own of the Schubert Unfinished Symphony. I was astonished both that he would play an orchestral transcription on the great Cathedral organ and that it came off so well. Mr. Goss-Custard is one who is more interested in playing and making good music than in the question as to whether the music happened to be written originally for the instrument. I'm not going to worry this point, but I only say amen to his point of view. We had a fine visit with him, as he came down to London with us, and we got caught up on all the gossip concerning organ matters in America that had occurred since he was there, which is not printed in the organ journals.

Due entirely to the courtesy of one of the Willis men whom we found at St. George's Hall, Liverpool, we had as much time as we wanted on this epoch-making †instrument. Father Willis built it

*See T.A.O. for June, 1925, for stoplist, description, and photos of the console and impressive case-work; the instrument rates 5-153-168-10,690. (I.e., 153 voices or independent tonal entities, and 168 stops. There are 14 borrows, and actually 188 ranks.

†See T.A.O. for December, 1920. At that time we had nothing but a list of stop-names, with no technical data, so that the rating of the instrument cannot be given.

in 1855 and it was rebuilt in 1930, with new console, a few additional stops, and with the Choir Organ enclosed. I still think it was the most advanced organ for its day, being both tonally and mechanically fifty years ahead of the procession, and I quite agree with Dr. Audsley's estimate of this organ, which he constantly referred to in *The Art of Organ Building*.

The present Willis has done a most sympathetic rebuild, retaining all of the best in the old and adding a few modern touches of his own, which surely only augment the general effectiveness. The console is quite equal to the best we can do in America, with every convenience, full complement of couplers and reversible, and loads of adjustable pistons.

Rushworth & Dreaper's factory is in Liverpool. They also have one of the most complete music stores in the world, where everything to do with music is kept, including an extraordinary collection of ancient instruments. The organ department is in charge of a most competent and experienced gentleman, Mr. W. C. Cooper. I found a day spent in conversation with him one of the most interesting and profitable on the trip. He took me to one of their organs at the Philharmonic Hall, an instrument of only thirty-six stops, but designed especially for concert use, both in orchestral and choral works. There are comparatively few solo registers, but a magnificent Pedal Organ, and Diapason and reed choruses, so that the full organ in the large Hall sounded like at least double the size it actually was. I believe it would take a hundred stops in a German low-pressure organ to get this volume and grandeur that Rushworth & Dreaper have succeeded so admirably in securing.

Indeed this firm may be put down as one of the leading builders of England, and when I say this I in no way minimize my great admiration for the work of both Willis and Compton, which I have known much better since my last visit. Dr. Hollins had told me of his admiration for the work of this firm and I am sure it is well founded. Time did not permit of examining more of their work in London, where they have several recent important examples. It is evident that not all the fine organs are built by but one or two builders, much as some people would like us to believe this to be true. It is really fortunate for the art that there is no real mystery about building a good organ; experience and ability, and most important the desire to build a good instrument, will accomplish wonders. When we cease to worship a preconceived notion and use our ears, it will doubtless be beneficial in

the long run and more real progress will be made. I have tried to do this for the past ten years and I admit it is not always easy to steer a straight course.

Upon our return to London, we had a week at our disposal before sailing and I knew we should inevitably spend much of the time in "organing," but I did not suppose it would concentrate into the last two days to quite such an extent.

(To Be Continued)

How Old?

Organ Pipes of Copper from 14th Century Discovered in Jerusalem



OMING back to America after having installed and finished the Austin organ in the new buildings of the Y.M.C.A. group in Jerusalem, Palestine (the subject of our Front Cover for December) Mr. Ferd. Rassman of the Austin Organ Co. brings with him an interesting story of what may perhaps be some of the oldest organ pipes thus far discovered.

Rev. Father Cheneau has already described (in the Biblical Revue, October, 1923) the interesting bells discovered in Bethlehem near the Franciscan Convent. These bells were found in the ancient cemetery there. At the time of this discovery Father Cheneau promised a report of his historical investigations, but he died before such report could be made.

In the same place have been found some 250 organ pipes and the date is roughly guessed as the fourteenth century. These pipes are of pure copper, all of one diameter; though they have the form of organ pipes in use today they have no languids. Since such a pipe will not speak without a languid it is supposed that the languids were made of wood and have decayed away entirely.

These interesting pipes have been assembled in an organ-like frame to which bellows have been attached after the manner of those probably in use; no action of any kind has been supplied, and our photograph shows these ancient pipes as they have been assembled for preservation in the Franciscan

Biblical Museum Institute of the Flagellation at Jerusalem. Mr. Rassman says:

"The photograph will indicate that the tonal range was quite limited. The speaking-lengths range from perhaps 9" to 3' 4" and in addition to the pipes shown in the photograph there are others standing in a corner of the room, back of the 'organ' itself—for what reason we do not know; perhaps the designer of the frame did not allow ample room for all the pipes at hand, or more may have come to light at a later date.

"The probable range of the instrument itself was perhaps two and a half octaves.

"Having heard from an archeologist of the existence of an old organ in the Museum I took opportunity to examine it on my first free day, and have examined it several times since. My examination of the pipes revealed no trace of any languids.

"The Franciscan Biblical Museum Institute stands about thirty meters from a chapel which covers some of the heavy Roman pavement which tradition says is the 'Pavement' where Pilate sat in the 'Judgment seat' and acquiesced in the demands of the Jews that Christ be crucified. Nearby is also another ancient memorial, the Roman triumphal arch called 'Ecce Homo' in accordance with a tradition of the fifteenth century which says that this arch marks the spot where Jesus was shown to the Jews when Pilate exclaimed, 'Ecce Homo!'

"The average tourist would not have opportunity to see either the Museum or the organ. The entrance is not especially conspicuous and tourists visit the Chapel instead of the Museum. The average tourist-rush is first to the Church of the Holy Sepulchre, then the Temple area, Jericho, the river Jordan, the Dead Sea, and away they go!

"Mr. Fred Meyers of the American Colony guided me to the Museum and Mr. Eric Matson arranged for the special privileges I enjoyed in the free inspection of this ancient organ; to Mr. Matson is also due our hearty thanks for the photograph."

We are grateful to Mr. Rassman and the Austin Organ Co., and to Messrs. Meyers and Matson, for the privilege of presenting these facts. The photograph is our Front Cover this month, and instead of representing merely an awkward-looking attempt at organ building it represents an historical problem for solution. Who built these pipes? When? And with what sort of mechanism were they provided?

Ramin's New York Debut

Germany's Leading Recitalist Rouses Unusual Enthusiasm
Before an Audience of the Organ World's Notables

GUNTHER RAMIN came, saw, and conquered. He goes down in history beside Mr. Marcel Dupre for the tumultuous enthusiasm his New York debut aroused. What he brings to America is a renewed realization that organ-playing ought to be an enthusiastic affair, an affair of the heart. It ought to have feeling, and lots of it. When Dr. Alexander Russell introduced him and brought him to the stage of the Wanamaker Auditorium he received the usual American courtesy of hearty applause. When he again faced his audience after the playing of his first number, the D-minor, he was a truly serious man. Perhaps he remembered that American audiences are by no means so gullible and stupid as some visitors have thought. He had put into that D-minor all he had; it was the most he could do. And after the applause had kept him bowing till his back must have ached he began to realize that he was probably going to be a success in America, that Americans like his style of playing—and he began to smile again. And the audience kept on applauding.

THE PROGRAM

Bach, Toccata and Fugue Dm
Pachelbel, two Toccatas
Bach, Be glad all ye Christian
My inmost heart doth yearn
In dulci jubilo
Bach, Toccata-Adagio-Fugue C
Reger, Fantasia and Fugue on
Bach
Improvisation

That's a fairly heavy program. It can be put over either by a beautifully machine-like precision of technic, or by a great deal of real feeling—that indefinable thing we call art. Mr. Ramin chose the latter. In that regard he ranks with the late Enrico Bossi. These two based their claims on art. To them technic was merely incidental. Bossi had no need for much of it and displayed little; Mr. Ramin has technic and lots of it, but it doesn't mean a thing to him unless it helps him express his feelings. And it does. It does it grandly, forcefully.

Mr. Ramin plays from notes. his tempos are splendidly American—if Widor wants to say Take Bach deliberately, he may do so,

but the man who is good enough for the traditions Bach left emphatically disagrees with many of the notions we've been talked into accepting about Bach. According to Mr. Ramin, Bach was, and astonishingly enough still is, a tremendously vital composer. Bach loved mass effects, grand climaxes, thrilling fortissimos; he also loved charming pianissimos, lovely color combinations, sparkling staccatos. Bach, according to Mr. Ramin, was not quite so stupid as he's been claimed to be by those who profess to admire him most.

Anybody can play Bach in the old antiquated manner, but few can play Bach in the Leipzig manner, and by Leipzig I mean Ramin. And Mr. Ramin also shows us why the Germans like Reger. I'll venture that 99% of the Americans who heard Mr. Ramin's Reger like him too, no matter what they thought of him before.

Mr. Ramin is temperamental. He leans all over the place and performs all sorts of antics which in a lesser man would be intolerable. These Germans take their Bach and Reger seriously. They cannot pass off a Bach argument with a shrug. It's vital business with them. Mr. Ramin seems to be leaning all over his keyboard because his heart is leaning all over his Bach, and what happens to the audiences' ears in the process is so captivating that Mr. Ramin got tremendous applause after every number. This wasn't merely polite hand-clapping. It came from an audience whose hearts had been captured, whose ears had been delighted, and whose eyes were beholding a brilliant young German artist who was being made as happy in the applause the audience was giving as the audience had just been made by the music the artist had given.

I'm glad to see a young German come to America and receive vociferous acclaim and earn for himself and his native land again a warm spot in America's affection. Mr. Ramin is quite liberally self-taught. No rules and regulations have cramped his style. He has developed as vigorously in style as he has stupendously in technic; he has a technic that's a joy to observe. His technic is like Mr. Dupre's. He can play difficult

passages faster than we can hear them, and yet not once during the recital did we feel that speed was an aim. Speed was just one of the also-rans; it was there, and it was being used, but it didn't matter at all. The thing that mattered, the only thing, was a message.

The Wanamaker console will bother even an experienced American but it didn't bother Mr. Ramin in the least. He was hand-picking his registration all over the place, all the time; it never stopped the flow of his music. From all appearances he might have been playing that organ for twenty years. He likes color and fanciful effects but does not run riot over them. His main joy is in the grandeur of grand organ-tone masses. For example, he is more successful in such a number as the great G-minor Fantasia and Fugue than in the charming little trio-sonatas. His choral preludes showed an ability to keep the theme audible at all times, but otherwise added nothing to his glory.

And at last someone got an intelligent idea on improvising and instead of asking clever technicians to write trickster themes for an artist to try to improvise on, Dr. Russell asked Mr. Ramin to improvise on the theme of the universally-known hymn tune St. Anne. I am not fond of improvisations; their evident stuntishness is against them. Mr. Ramin did an interesting job, a musical job, and one that commands respect; at times he was doing even stupendous music. He improvised in free form, perhaps at times in variation form, but the theme went everywhere and turned up in all guises, and it was interesting. At the close of the improvisation he had to play again, and it was undoubtedly another improvisation, this time in sprightly mood, rhythmic, and most charming.

And that was Ramin's New York debut. If he wasn't a happy man when that program was over, no man ever was. And his audience was equally as happy.

Our distinguished visitors no longer show us anything startlingly new or original. The best of them have invariably displayed some one specialty that has been admirable and has won them American fame, but organ playing has advanced much too far in America for us to be shown something entirely new. We have splendid concert organists here,

organists who in their respective styles will create just as much enthusiasm as any distinguished visitor can. That is not the point. The point is that progress must be made here in America, and if we are to make it to best advantage we must know what other nations are doing. Consider this list of distinguished contributors to American style:

Cunningham, English
Bonnet and Dupre, French
Bossi and Germani, Italian
Ramin, German

And in addition to these executants, consider this list of men whose names are definitely to go down in history because of their compositions:

English, Hollins
French, Vierne
German, Karg-Elert

If we turn now to an entirely different list of history-makers—

Albert, King of Belgium
The Prince of Wales
Einstein
Sir Thomas Lipton
Bernard Shaw (soon to arrive)

we see what a debt of gratitude we owe to Dr. Alexander Russell of the Wanamaker Auditoriums for his inauguration of the work and to Mr. Bernard R. LaBerge for his successful and expert continuance of it.

Those whose stock of education is already complete need not spend money to bring Mr. Ramin to their city nor to go to hear him if others bring him, but if anyone wants to gain firsthand information on how Bach is played in Leipzig in the school and church around which all Bach traditions center, they are going to experience the joy of a lifetime when they give sympathetic hearing to Mr. Gunther Ramin. Make no mistake about it, this German gentleman knows how to play the organ and he knows why organs are worth playing.—T.S.B.

CONDUCTING

By FERDINAND DUNKLEY

Given a seating arrangement so that your choir can see you, playing and directing from the console beats all hollow the use of a baton and an accompanist. As a matter of fact, most of the time all a well-trained choir needs is but an occasional nod or arm-movement from the director.

Performing a work like "The Messiah" in this way, as we did with the New Orleans Music Club, directing from the organ, showed the value of the 15 full-organ combons our organ has.

The St. Mary Festivities

In Comparison with the Good Old Days when a Music Doctor Played Batiste and the Audience Enjoyed The Storm

WITH THE valued cooperation of Louis F. Mohr & Co. of New York City we are able to tell our readers about the dedication of the Jardine organ in St. Mary's on Feb. 9, 1896.

1896 PROGRAM

Gounod, Prelude, organ and timpani

"Antiphon," Geo. B. Prentice
("Composed for the dedication of the organ in the old Church, Oct. 3, 1886")

"Cantate Domino," Buck
Batiste, Offertoire Dm

Played by Dr. Geo. B. Prentice
Guilmant, Prelude D

By H. B. Taylor
Gerrit Smith, Improvisation
Chaffin, Fantasy ("Written for Dr. Smith's 200th organ recital")

By Dr. Gerrit Smith
Liszt, Fantasia and Fugue on Bach
By H. H. Wetzler

"Jubilee Cantata," Weber
Bartlett, Toccata E ("Written for Dr. Smith's 200th organ recital")
By Dr. Smith

Guilmant, Son. 5:
Allegro; Adagio; Scherzo.

By Wm. E. Mulligan
"Psalm 150," Geo. B. Prentice
E. G. Jardine, Thunder Storm
By Edward G. Jardine

Organ Duet: Muller Neuhoof, La
Procession des Vainqueurs
H. B. Taylor, gallery console
G. B. Prentice, chancel console

The age-old fable was tacked onto the playing of Mr. Jardine's Thunder Storm; it was played "by request." At any rate this magnificent composition, says the program-note was—

"Intended to give an idea of the calmness and repose of Nature, and the singing of birds on a summer afternoon. The pipe of the shepherd is heard in the distance, then echoed from hill to hill, and now near by. Rustic dance interrupted by distant mutterings of thunder.

"Approach of the storm. Distant thunder is heard, it grows louder as the storm comes nearer; moaning and rushing of the wind. The storm breaks with full violence.

"The storm subsides, the sun shines out, the birds sing again, and vesper hymn is heard, sung by the peasants as a thanksgiving for a safe deliverance from the tempest. Finale."

And all this was included in the "first recital on the new electric organs built by Geo. Jardine & Son."

"The organ," says the program (in another age-old fable that has been used thousands of times) "possesses some features which have not been attempted by other organ builders.

"It is equipped with two consoles, both being movable . . . each of three manuals and pedal, with over fifty speaking stops. The Great, Swell, and part of the Pedal are located in the gallery . . . the Choir is located at the chancel end of the church, a distance of 150 feet from the main instrument, as is also the 16' Bourdon of the Pedal Organ, all enclosed in an effective swell box, operated by electric action."

The chancel console had 50' of free cable. Both consoles operated the entire organ and had complete equipment of "couplers and combination pedals, all actuated by electro-pneumatic action, so easy of operation that the performer can make all the various changes of tonal effect, while playing, with the greatest facility.

"The whole action is constructed on the most improved electro-pneumatic system, which has been introduced by Mr. Jardine for several years in some of his finest instruments, that have stood the test of several years' use, with the greatest success, showing that this system is so far perfected as to be past the experimental stage.

"This organ contains an unusual number of 16' and 8' stops, there being five of 16' and seventeen of 8' pitch, giving it a deep cathedral tone . . . The Diapasons are on the same scale as those in Westminster Abbey. Among the reed and solo stops are those of the best foreign schools, copied from the most celebrated organs of Europe."

And these were the high-lights in the good old days when they were dedicating "the Grand Organ" in St. Mary's. A music doctor played a Batiste Offertory and an organ builder played The Storm. Let us now turn forward some decades to the—

1933 PROGRAM

Marcello, Psalm 19

Corelli, Prelude

Bach, Fantasia and Fugue Cm

James, Son.: Andante Cantabile
Weigl, Fantasie
Hure, Midnight Mass Communion
Karg-Elert, In Dulci Jubilo
Jongen, Pensee d'Automne
Reger, Benedictus
Widor, 6: Finale

Mr. Palmer Christian provided the entire program, and the Aeolian-Skinner Organ Co. provided the organ. Presumably Mr. Raymond Nold provides the comments on the organ and claims no novelty for it unless "one may call a return to ancient principles an innovation, a return to the principles of the classic organ, the organ of the Thomas-Kirche and the older French and German builders."

What Mr. Nold was desiring to secure through the artistry of the Aeolian-Skinner organization may be described by quoting his comments:

"Classic influence is noted in the emphasis on ensemble, in the more complete rounding out of the several tonal divisions of the organ . . . The building up of a satisfactory ensemble has involved the employment of bright-toned Diapason work, for blend with orchestral instruments and voices as well as for ensemble, the curbing of the 8' Diapason tone and the enormous strengthening of the upper-work, the transparent, golden-toned French reeds, rather than the more opaque modern reeds, and the substitution of a metal Principal, with a completely developed chorus, for the all but universal open-wood Diapason, with its objectionable boom and heavy tread, as the main Pedal rank.

"An interesting detail . . . is the Flute Conique in the Swell Organ . . . In the Pedal Organ a Flute Ouverte, with its clear and beautiful tone, replaces the more usual and commonplace Bourdon. It may be added that there are no stopped 16' ranks in the instrument.

"Thanks to whom thanks—the success of this organ is due, in a very large measure, to Mr. G. Donald Harrison of the Aeolian-Skinner Organ Co., who has given, without stint, of his time to the consideration of what may have often appeared to him strange ideas, whose genius has brought to fruition this attempt to realize an ideal."

As long as art flourishes there will be differences of opinion among all who are interested; those who are not interested will, as usual, merely continue to say

Yes to whatever anyone else tells them. This new St. Mary's organ even in its incomplete state sounds different, and to my tastes it reflects a great step in a very right direction. Thirty of its eighty-four stops are yet to be added. What a tribute to all concerned that it sounded so satisfying, with more than a third of its resources still missing.

NEW YORK, N. Y.

CHURCH OF ST. MARY THE VIRGIN
Aeolian-Skinner Organ Co.

Stoplist by Raymond Nold.

Details, voicing, and finishing by G. Donald Harrison.

Dedication recital by Palmer Christian, Jan. 11, 1933.

V 62. R 86. S 84. B 22. P 5460.

PEDAL 3 3/4": V 7. R 10. S 26.

- 16 PRINCIPAL 56m
- Diapason (G)
- FLUTE OUVERTE 68
- Flute Conique (S)
- CONTRE-BASSE 44w
- Salicional (P)
- 10 2/3 QUINT 44m
- 8 Octave
- Flute Ouverte
- Contre-Basse
- 6 2/5 GROSSE-TIERCE 32m
- 5 1/3 Quint
- 4 Doublette (Principal)
- Flute Ouverte
- Flute Ouverte
- IV HARMONICS 128
- 17-19-21-22
- 32 Bombarde
- 16 BOMBARDE 10" 56
- Bombarde (G)
- Fagotto (P)
- 8 Bombarde
- Trompette (G)
- Fagotto (P)
- 4 Bombarde
- Clarion (G)
- Fagotto (P)

GREAT 4 1/2": V 13. R 17. S 16.

Basses are on 3 3/4"

UNCLOSED

- 16 PRINCIPAL 61
- 8 PRINCIPAL 61
- DIAPASON 61
- FL. HARMONIQUE 61
- GEMSHORN 61
- 5 1/3 QUINT 61
- 4 PRINCIPAL 61
- OCTAVE 61
- FLUTE COUVERTE 61
- 3 1/5 GROSSE-TIERCE 61
- 2 1/3 QUINT 61
- 2 DOUBLETTE 61
- V HARMONICS 305
- 15-17-19-21-22
- 16 Bombarde (B)
- 8 Trompette (B)
- 4 Clarion Harm. (B)

SWELL 6": V 18. R 25. S 18.
(Reeds also 6")

- 16 FLUTE CONIQUE 73
- 8 PRINCIPAL 73
- ROHRFLOETE 73
- SALICIONAL 73
- VOIX CELESTE 73
- VIOLE SOURDINE 73
- VOIX EOLIENNE 73
- 4 OCTAVE 73
- FL. TRIANGULAIRE 73
- SALICET 73
- SALICETINA 61
- IV SESQUIALTERA 244
- 12-17-19-22
- V PLEIN-JEU 305
- 15-19-22-26-29
- 16 BOMBARDE 73
- 8 TROMPETTE 73
- OBOE 73
- VOX HUMANA 73
- 4 CLARION 73
- Tremulant

POSITIF 5": V 17. R 21. S 17.
(Reeds also 5")

- 16 SALICIONAL 73
- 8 GEIGEN PRIN. 73
- SPITZFLOETE 73
- FL. TRAVERSIERE 73
- VIOLE 73
- VIOLE CELESTE 73
- 4 FLUTE D'AMOUR 73
- GEMSHORN 73
- 2 2/3 NASARD 61
- 2 PICCOLO 61
- 1 3/5 TIERCE 61
- 1 1/3 LARIGOT 61
- V SESQUIALTERA 305
- 12-15-17-19-22
- 16 FAGOTTO 73
- 8 TRUMPET 73
- CLARINET 73
- 4 CLARION 73
- Tremulant

BOMBARDE 6": V 7. R 13. S 7.
(Brass also 6")

- 8 ORCH. FLUTE 73
- VIOLE 73
- VIOLE CELESTE 73
- VII GRAND FOURNITURE
- 427
- 8-12-15-19-22-26-29

- 16 BOMBARDE 73
- 8 TROMPETTE HARM. 73
- 4 CLARION HARM. 73
- Tremulant

The Grand Fourniture is to be on a separate open chest on 3 3/4" wind; it will be voiced to be the most powerful voice on the manuals.

Blower: 15 h.p. Orgoblo.

There is complete elimination of the Tibia tribe; not even a forty-second cousin is admitted. This cleans up the ensemble and puts an edge on the tone, an edge that is precise and clear. We have none of that thickening of ensemble which has always accounted for so much jumble and rumble; instead

there is the clearly-defined, precise tone that gives unmixed pleasure to the ears, no matter how fortissimo it may become. It is doubtful if the full organ at St. Mary's could ever be oppressive to sensitive ears; even a long sustained fortissimo on this kind of a clarified ensemble can remain interesting, if not even beautiful, and that is a great deal more than can be said of any full-organ ensemble that has a bulky flute in it anywhere. Fat flutes have died. It is for us merely to bury the fatty masses and have done with them. Their only contribution has been the unsavory memory of their constant reiteration of the unenlightening monosyllables, "Hoot and Boom."

There are fifteen reeds at 16', 8', and 4' pitch, against eight Diapasons, and in the 8' pitch alone there are seven reeds against four Diapasons. To me that also speaks volumes. And even then we get only half the picture unless we take into consideration the particular voicing of the Diapasons. Of 16' registers there are seven; four are reeds. The 16' string in the Choir points the way. The only manual 16' is the Flute Conique, not a tenth as bad as the impossible Bourdon at that pitch on any manual.

For those who like delicate shades and fine blendings of particular colors to suit particular compositions, the Choir or Positif offers maximum possibilities, with its independent Nasard, Tierce, and Larigot. Take the beautiful Clarinet, one of the most expressive and capable voices in the orchestra and equally delightful and useful in an organ, and color its tone with selected stops of the Positif, and the possibilities are limitless. Or take the two 8' flutes of the Positif and color them with certain combinations from the 4' Gemshorn, the Nasard, Tierce, and Larigot, and again we have created new and very beautiful tones.

An interesting feature of the ensemble is the money invested in mixtures. Here is the whole manual list:

- V Harmonics
- IV Sesquialtera
- V Plein Jeu
- V Sesquialtera
- VII Grand Fourniture

In all, twenty-six ranks of mixtures, making five voices; twenty-six ranks, only five stops. This also helps to account for the eloquent and splendid clarity of ensemble.

The Pedal Organ has no flue 32'. And heaven be praised that it has no Bourdon. A pianissimo Bourdon works no damage but a forte Bourdon is an abomination. There are those who like the Pedal Organ to boom and bluster around the place, but such a Pedal somewhat resembles a hippopotamus in a watch-maker's factory that just doesn't fit in with the precision and fineness of everything else.

Mr. Aaron Burr refers, in his remarks to follow, to the verdict on the curb. The verdict of the curb seemed to be that this is not a German organ, it's not a French organ, it's not an English organ. Very well then, it must either be a Chinese organ or an American organ, and since the Chinese do not have organs, it must be American. For all of which we may very well congratulate ourselves, since it represents quite a vigorous step in a very right direction. An experiment? Hardly. Rather a house-cleaning. Just getting rid of stuff that has done the organ no good, has out-lived its day, and is unfit and improper for such a service as it must meet in the Church of St. Mary the Virgin.

And therein has another organist made possible another great organ, enriching the Town of Great Organs with quite a distinctive instrument that no doubt could be recognized among dozens of its contemporaries. Mr. Nold's own remarks have probably made him the victim of wrong interpretation. I do not believe he intends to say that this is a French organ or a German organ, but rather that he has gone back to these sources and utilized from them their best features to incorporate into this instrument in place of the features of our own methods which he could not approve. By this process he has produced, I believe, an ensemble that is more American than anything else, merely because we Americans are anxious to learn from other nations whereas other nations will not accept an American idea even when it is good.—T.S.B.

THE RECITAL

By AARON BURR

Dedication of the new organ produced such an audience as is not frequently assembled. It is notorious that organists themselves like to stay away from organ recitals better than some of the outer public does. If we want the public to listen to us perhaps we ought to listen more to each other! In this

case it was a pleasant surprise to find St. Mary's well filled ten minutes before recital time and the organ world well represented with the public. The organists were there in force; the audience was infested with them.

Mr. Palmer Christian harked our memory back to his appearance a year or two ago at Riverside Church. He made a lasting impression at the time with God's Time Is Best, the St. Anne Fugue, and the Sowerby Passacaglia. The impression was of a player of style and capacity, which is praiseworthy and quite different from manner and facility which are more often encountered. God's Time Is Best, though simplicity itself, is a thing of depth and will unfailingly plumb the capacity of the player. The St. Anne Fugue showed a disposition that regarded not trifles but moulded masses and contours in a big way. The Sowerby Passacaglia, heard only that day, ought to be done again in New York.

The St. Mary's program was of good effect in the first three numbers. The Psalm XIX of Marcello opened the works like an invocation. Diapasons and reeds were heard as in dialogue and were of fine voice. The Corelli Prelude, a thing of antique thoughtfulness, discovered a searching quiet voice accompanied perhaps by the Flute d'Amour which was mentioned in the specification notes. Here again was that type of simple serene music which demands of the performer such an unfailing poise. There are no fireworks to blind the critical eye. The Fantasie and Fugue in C minor was thrilling. Here again the moulding of contours was broad, perhaps heavy. The thing had weight, as we think it should have. It is not always necessary that the inner voices should dominate the fugue. There is the importance of the mass to be thought of which the highly accentuated display of inner tints tends to unbalance. It might be Mr. Christian's belief that the upper voice carries the whole chorus. The idea appeals and the performance showed the aptitude and individuality that can be called style.

The central portion of the program, consisting of five numbers bearing the tinge of modern expectancy, were ideally suited to show the extremes of utterance that could be brought forth from the new organ. In spite of all that Mr. Walter Lindsay has so ably said about this expectant music,

pregnant with a phantom only, it does employ, indisputably, an infinite diversity and disparity of *materia acoustica* and people do want to hear this variety of sounds, whether musical or no, out of each new instrument. So James, Huré, Karg-Elert and Jongen "did gyre and gimple in the wabe." Cough, hiccup, and the mad laughter are not beyond the uttermost reaches of the modern organ.

The healthy horseplay of the Widor Finale was welcome to these jaded ears, reminding us of our own grand old Father William of the organ world and what we've read about the sort of organ he plays. Eavesdropping on the curb we overheard it said that this organ is a French type and not, as some say, a German Silbermann. We

tried to get excited over it but couldn't. To us it is all one.

We are interested in the man who plays and the music he interprets. His rhythms and phrasings mean much to us; the stops he draws mean little. Mr. Christian's methods are satisfying; his technic is dependable; he seems to have poetical insight and plays with interest and understanding that are capacious. The title pages of Widor bear aloft like a guidon the admonition "Soar Above." What does this mean but to stand beyond precocity and dally not with trivialities, be not precocious, deliver the message for the strength that is in it and not for its outward trappings? We're convinced Palmer Christian has capacities to fulfill all of this.

careful study of the conditions. Some of the unusual features deserve comment.

CHICAGO, ILL.

NORTHWESTERN UNIVERSITY

W. W. Kimball Co.

V 42. R 47. S 65. B 16. P 3308.

PEDAL: V 3. R 3. S 16.

EXPRESSIVE

- 32 Acoustic Bass
- 16 DIAPASON 56ow
- Diapason (G)
- Dulciana (C)
- BOURDON 56sw
- Bourdon (S)
- Gamba (L)
- 8 Diapason
- Diapason (G 16')
- Bourdon
- 4 Diapason
- Bourdon
- 16 TROMBONE 44
- Waldhorn (S)
- 8 Trombone
- Chimes (L)

GREAT: V 11. R 13. S 12.

EXPRESSIVE

- 16 DIAPASON 73 (49t)
- 8 DIAPASON-1 73 (61t)
- DIAPASON-2 73
- HARM. FLUTE 73
- VIOLA 73
- 4 OCTAVE 73t
- HARM. FLUTE 73t
- 2 2/3 TWELFTH 73t
- 2 FIFTEENTH 73t
- III MIXTURE 183t
- 17-19-22
- 8 TROMBA 73
- Chimes (L)
- SWELL: V 16. R 19. S 18.
- 16 BOURDON 73
- 8 GEIGEN DIAP. 73
- ROHRFLOETE 73 (61t)
- FL. DOLCE 73 (61t)
- FL. CELESTE 73 (61t)
- SALICIONAL 73 (62t)
- VOIX CELESTE 73 (62t)
- 4 OCTAVE 73
- FL. TRAVERSO 73
- 2 FLAUTINO 61
- III MIXTURE 183
- 15-19-22
- 16 WALDHORN 73
- 8 TRUMPET 73
- OBOE 73
- VOX HUMANA 2r 146
- 4 CLARION 73
- 8 Harp (C)
- 4 Harp-Celesta (C)
- Tremulant Vox
- Tremulant

The two ranks of the Vox Humana are playable together or either rank alone, by means of triplike pistons in the left Swell key-check.

CHOIR: V 6. R 6. S 12.

- 16 Dulciana
- 8 ENGLISH DIAP. 73

Northwestern University Organ

Notable Results Achieved by the W. W. Kimball Company Include
A Diapason Chorus of Pure Tin on the Great

By WILLIAM H. BARNES, *Mus Doc.*

THE Kimball Company have just completed for Northwestern University, in Thorne Auditorium, another large college organ that will undoubtedly add to their reputation, when it comes to be heard by the discerning.

In this case the builder was handicapped, as he so frequently is in these days of the acoustical engineer, by an over-padded and thoroughly non-resonant room. I suppose the only thing that all our builders can do about this matter of acoustically dead auditoriums is to grin and bear it, and to so design and voice their instruments that they will sound to the best advantage possible under the most trying conditions under which organs can sound. For it certainly seems that more and more of our public auditoriums and even churches are being subjected to this villainous acoustical treatment, and unless the whole race of acoustical engineers can be done away with, as has been vehemently advocated for organ architects, in some quarters, I don't see anything much better to look forward to along this line.

This tribe will doubtless prove as full of vitality and as difficult to dispose of as the organ architects—Mr. Skinner says, "You can't kill an organ architect." So the Kimball Company are by no means unique among the builders in having to place a large and magnificently designed organ in a location where it

is sure to lose some of its effectiveness, due to poor acoustical conditions. This has happened so frequently the past few years with so many builders that it is getting to be the rule rather than the exception.

However, to make the organ sound really effective under these trying conditions is a feather in the cap of the builder.

These auditoriums that are dead acoustically are particularly trying on the kind of ensemble and bright chorus reeds and mixtures which are becoming more and more the kind of thing that is wanted in the modern organ. The treatment of these registers must necessarily be different in such a room from the more resonant auditorium. Only bitter experience will teach what can be done and what cannot.

The Kimball Company having had this experience were prepared for these conditions, and so avoided some of the heartaches and worries that have been the lot of some less experienced builders in attempting to build a large organ, with lots of brilliant reeds, and mixtures, for an auditorium that is poor for the sounding of just this sort of tone.

A most conscientious and hard-working committee of the music department of the University went into the organ problem in a very intelligent manner. The specification that was finally decided upon was designed by Mr. Herbert E. Hyde of the W. W. Kimball Co., after very

DULCIANA 97m16' (61t)
CONCERT FLUTE 85w
4 Dulciana
Concert Flute
2 2/3 NASARD 61
2 Dulciana
PICCOLO 61
8 CLARINET 73
HARP 49
4 Harp-Celesta
Tremulant
SOLO (L): V 6. R 6. S 7.
8 FL. MIRABILIS h 73w
GAMBA 85m16'
GAMBA CELESTE 73
TUBA MIRABILIS 73
FRENCH HORN 73
ENGLISH HORN 73
CHIMES 20
Tremulant
COUPLERS 38:
Ped.: P-4. G-8-4. S-8-4.
C-8-4. L-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
L-16-8-4.
Sw.: S-16-8-4. L-8.
Ch.: S-16-8-4. C-16-8-4. L-8.
L (Solo): G-16-8-4. L-16-8-4.

The one-section couplers are all located with the stop-knobs of their respective divisions.

ACCESSORIES

Combons 46: P-8. G-8. S-8. C-8. L-6. T-8. Capture System, with Setter under left edge of Choir; Combination Lock; Pedal combons operated at will from manual combons of same number, by means of Onoroffs located to the right of manual combon groups; Tutti combons operated in duplicate by toe-studs right of the crescendo shoes. The 8 toe-studs left of the shoes operate Tutti combons; these left and right groups are located logically from the center outward.

Crescendos 5: G. S. C. L. Register. Crescendo Coupler: All shutters to No. 3 (Master) shoe. Kimball's special Crescendo-Arranger by which any set of shutters may be coupled to any shoe—the famous sliding-knob device (located above right to top manual).

Reversibles 8: Harp Sostenuto; Chimes Sostenuto; Chimes Soft; etc., including manual-to-pedal couplers operated by pistons to the left of each manual group.

Tutti Cancel.

Electric clock.

Solid music-rack.

Bench of adjustable height.

Deagan percussion.

In the first place, a departure from the standard practise of the Kimball Company (and I believe from any builder in this country) was to make the entire Diapason chorus, from the 16' Diapason through to the 3r. mix-

ture, of pure tin. All pipes 4' long and shorter are made of this metal. This is getting back to what old Hopkins & Rimbault said in their work, *The Organ*: "Of all materials used in pipe-making that which is unquestionably the best is pure tin."

I was interested to note in going through Mr. Steinmeyer's factory in Germany this summer that he was employing a very high percentage of tin in all his Diapasons and mixtures.

There seems to be something about pure tin that will produce a blend from pipes made of it that cannot be otherwise obtained. There is a silver quality and brightness about this pure tin Diapason chorus which I believe is distinctly worth while.

At the present price of tin, which is lower than it has been for years, the additional expense is not so much of an item, and it surely seems worth while more generally to adopt pure tin for the Diapason chorus.

The organ is straight, except for a unit Dulciana and an octave borrow on the Choir Concert Flute. I do not believe that this very limited departure from the straight would alarm even the purists. It was necessary here because of lack of space.

The Pedal is augmented in the customary manner, and is quite complete and varied. With both a 16'



A SUGGESTION

Any new reader of T.A.O. who happens to be confused by the few abbreviations used in our stoplists is invited to ignore them and he will still have more information left than is usually available. Our abbreviations, most of them very obvious, are used to add technical details of interest chiefly to those who are experts in organ-building matters. These abbreviations in no way interfere with the data commonly published and are not essential for beginners. However, an unusually complete key to all abbreviations is published in six or eight issues each year for the benefit of any who want to gain the maximum reliable fact from any given specification and who are so conversant with organ matters that "ow" readily suggests "open wood," "h" immediately implies "harmonic," and "i" stands for "tin," etc. etc. Organ building is an exact science and the beginner need not be worried if he finds that its abbreviations are not always clear to his mind. The true cause for worry would be an attitude of mind that would induce a beginner to be satisfied with little information when much can be readily available.

Dulciana and 16' Gamba, it is equipped with two strengths of string tone, which is unusual for an organ of this size. A thoroughly independent "bearded wood" or Violone would possibly be a valuable addition, but I doubt its necessity.

The console is worthy of special mention. A great deal of study was made of measurements and the relative and most convenient location for all the controls. A slightly different angle was finally determined for the crescendo. The combination action (capture system) is remotely located and in addition the whole console part of the action is cushioned, so that this action is about the last word in silence, as well as speed.

These refinements and improvements make this one of the most convenient and efficient consoles I have yet seen.

I hear from various builders of their development and improvement of many parts of their action during recent times. Many of our builders are spending much more time and study on improvements, both mechanical and tonal. I have no doubt that this attitude is going to prove very salutary to the art of organ building.

The Kimball Company have made good use of the time they have devoted to investigation and improvements both tonal and mechanical, and this example of their work in Thorne Auditorium is the high point they have reached to date.

The stoplist reproduced herewith is more or less typical of some half-dozen other four-manual organs this company have built in the past year or two for colleges and universities, and is certainly fine for a moderate-sized four-manual concert organ built along classical lines, with plenty of modern orchestral color as well.

—JERUSALEM—

Archibald Sessions, of South Manchester, Conn., in Paris for a year as organist of the American Church there, went to Jerusalem in January for six recitals on the new Austin in the Y.M.C.A. He also gave a recital in Robert College, Istanbul. Winslow Cheney of Brooklyn substituted for him in the American Church.

—ARTHUR POISTER—

The Los Angeles Symphony on Jan. 22 presented Mr. Poister's Choral 'Symphony,' the composer at the organ. We presume this famous young organist has given the organ the importance of a solo instrument and has thus added another Concerto to the rapidly growing concert literature for organ and orchestra.

Small but Excellent

Kilgen Organ in Chicago Church
to Mr. Courboin's Ideas

By WM. H. BARNES, Mus.Doc.

ST. ANDREW'S, CHICAGO

In the various discussions of the small organ which have appeared from time to time in these columns, the problem of getting the maximum variety and contrast from a small instrument has claimed attention. When to this problem is added the necessity of making such an instrument truly effective in a large church, we have a further complication to consider. Ordinarily, a small organ is placed in a small church, and the matter of obtaining sufficient volume is not particularly difficult with one good Diapason and a good chorus reed. But in a church seating a thousand or more people, in addition to the usual care that must be exercised to get sufficient variety of tone, further thought must be used to get sufficient volume and dignity of tone.

This was the problem presented to George Kilgen & Son in designing a fairly small organ for St. Andrew's Catholic Church in Chicago. It could only be a two-manual with about twenty tonal elements that would count for something in the ensemble. Vox Humana and Chimes were thrown in as trimmings, though of course neither one counts in the ensemble. Mr. Charles M. Courboin is not only one of the world's greatest organists, but what is even more rare, a combination of fine organist and designer of organs. He knows very much about tone and ensemble and how they may best be produced; and then knows how to employ what he has designed in the most effective manner possible.

Consequently, with a great deal of anticipation I went to hear Mr. Courboin open this organ, especially as it was one of the first instruments the Kilgens have built since he became associated with them officially as tonal director and designer.

Contrary to what some of us might consider expedient to do in this size organ, there is virtually no borrowing, unification, even duplexing. It is in reality a straight organ, and under the circumstances of a comparatively small one in a very large church, it was no doubt much the wisest thing to spend the maximum of available money for pipes and the minimum for mechanism. As Mr. Courboin and myself think so much alike, as to what constitutes a good organ, it is impossible for me to criticize anything he has done in

this organ but rather to commend it heartily for our readers to study and ponder. I can do this the more freely since the plan is not mine, but one which suits me better than if it were.

Beginning with the Great organ, the softest stop, and in fact the only pp voice in the organ, is the Dulciana. There was no point in this big church in wasting money on a number of very soft registers. The Dulciana with the box closed (the whole organ is enclosed, in two separate chambers) gives a lovely

CHICAGO, ILL.

ST. ANDREW'S R. C. CHURCH

Geo. Kilgen & Son Inc.

Stoplist by Charles M. Courboin
Organist, Miss Sibyl N. Dolan
V 19. R 24. S 30. B 6. P 1663.

PEDAL: V 3. R 3. S 8.

32 Resultant Bourdon

16 SUB-BASS 44w

BOURDON 32

Bourdon (S)

8 Sub-Bass

Bourdon (S)

Gamba (G)

16 TROMBONE 32

GREAT: V 6. R 11. S 12.

EXPRESSIVE

8 DIAPASON 73w

DULCIANA 73

Doppelfloete 53

With Ped. Bourdon

MELODIA 73

GAMBA 73

4 OCTAVE 73

FLAUTO D'AMORE 73

II-IV Ripieno Minore 122

III-V Ripieno Maggiore 183

VIII Ripieno Fondamente

8 Tromba 53

With Ped. Trombone

CHIMES 20

Tremulant

SWELL: V 10. R 10. S 10.

16 BOURDON 73

8 GEIGEN DIAP. 73

ROHRFLOETE 73

SALICIONAL 73

VOIX CELESTE 61

4 HARMONIC FLUTE 73

2 FLAUTINO 61

8 CORNOPEAN 73

OBOE 73

VOX HUMANA 73

Tremulant

COUPLERS 12:

Ped.: G-8. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

ACCESSORIES

Combons 18.

Crescendos 3: G. S. Register.

4 Cancels, 2 Reversibles.

Console is all-electric.

Blower, 3 h.p.

Chimes, Liberty No. 1 made especially for Kilgen installations.

echo effect. Next a mild Melodia, and a fine Doppelfloete. An independent 4' Flute and then a very large and powerful Diapason with Octave in exactly the right proportion to it. Then the first Ripieno which draws an 8' and 4' rank and 12th and 15th. Then the larger Ripieno which draws another 8' and 4' and adds 17th, 19th and 22nd, so that the harmonic structure of the Diapason chorus is complete except for a Double.

The Great Tromba is particularly noteworthy, as it is a departure from the chorus-reed voicing that Kilgen have heretofore done. It is on 8" wind, and has to some extent the fire of a real Trumpet, and yet has considerable body of tone besides. It is a fine contrast to the Swell Cornopean which is a magnificent real Trumpet quality. On these two chorus reeds lies the secret of the grandeur and effectiveness of this small organ in this very large church.

These two registers prove conclusively to me that few registers are required for a really satisfying ensemble, if the two dominating chorus reeds are of the right character and quality. This full Great with the Swell Cornopean coupled at 16-8-4 produces a real blaze of fine organ tone that is quite unbelievably satisfying. One has actually to hear it to believe it possible. The ordinary emasculated chorus-reed tone, or the honkey Tuba type, will not do this to the ensemble, but this brighter, tone will. Mr. Courboin knows this and therefore placed great emphasis on getting just the right degree of brightness from these reeds.

The Kilgens are to be congratulated on the way this scheme has been carried out. Mr. Frank Sauter of the Kilgen staff finished the organ, and I know from past experience (by the work he did for me on the organ at home) that he is about the last word in an organ finisher. When he gets through with the regulating and finishing of the reeds in an organ, they are there for good; an organ that has been so finished will show signs of it for many years to come, unless the pipes are subsequently butchered by some incompetent tuner.

The Swell Organ is quite conventional, with the Salicional and Voix Celeste quite broad but fairly powerful. The Great Gamba is kept on the loud side also, as in so large a place these voices would be apt to be trifling otherwise. The Swell Diapason is a real Geigen, and is a surprisingly good solo register with Tremulant.

In the Pedal a Diapason would of course have been preferable to the Sub-Bass, but there was literally no room in the chambers for it, and the big Trombone puts a bottom under the full organ. With the big reeds and Diapason chorus the organ certainly needs a bottom under it.

I am positive that any discerning organist hearing Mr. Courboin's recital on this organ from down in the church would be certain that he was playing a large three-manual if not a four. It can be done—with the right sort of chorus reeds—with a very limited number of stops, and the "specification" given here gives the stoplist complete, but unfortunately cannot describe in words any more than I have been able to do, what a magnificent effect is possible from two chorus reeds and a fine Diapason chorus when associated with a rather small and conventional group of subsidiary voices.



PAWLING, N. Y.

METHODIST CHURCH

Wicks Pipe Organ Co.

Dedicated Dec. 4, 1932, recital by L.

H. Sanford, M.S.M.

V 10. R 10. S 22. B 10. P 689.

PEDAL 4": V 1. R 1. S 5.

16 BOURDON 7½ x 9 44

Stopped Flute (S)

8 Bourdon

Stopped Flute (S)

Salicional (S)

GREAT 4": V 4. R 4. S 6.

EXPRESSIVE

8 DIAPASON 40 61

DULCIANA 56 61

MELODIA 3 3/8 x 4 73

4 OCTAVE 54 61

Melodia

8 CHIMES 21

SWELL 4": V 5. R 5. S 11.

16 ST. FLUTE 97

8 DIAPASON 44 73

Stopped Flute

SALICIONAL 60 85

VOIX CELESTE 61 61

4 Stopped Flute

Salicional

2 2/3 Stopped Flute

2 Stopped Flute

8 CORNOPEAN 3½" 73

(Synthetic Oboe)

Chimes (G)

Tremulant

COUPLERS 11:

P: G. S.

G: G-16-8-4. S-16-8-4.

S: S-16-8-4.

ACCESSORIES

Combons 6: G 3. S 3. On double-touch, controlling Pedal.

Crescendos 2: G. S.

Chimes, Liberty, by the Kohler-Lieblich Co.

READING, PA.

FIRST CONGREGATIONAL

M. P. Moller Inc.

Stoplist by Ira Ruth, organist of the church, and H. M. Ridgely representing the builder.

Finishing by R. O. Whitelegg and L. B. Butterbaugh.

Dedicated Nov. 13, 1932.

V 34. R 34. S 79. B 37. P 2364.

PEDAL 5": V 2. R 2. S 18.

32 Resultant

16 DIAPASON 44

Diapason (G)

BOURDON 44

Bourdon (S)

Dulciana (C)

10 2/3 Bourdon

8 Diapason

Bourdon

Concert Flute (C)

Dulciana (C)

Gemshorn (G)

Viole d'Orchestre (S)

16 Tuba (G)

Fagotto (S)

8 Tuba (G)

Cornopean (S)

Chimes (E)

GREAT 5": V 10. R 10. S 19.

EXPRESSIVE

16 DIAPASON-2 85m

8 DIAPASON-1 73m

Diapason-2

DOPPELFLOETE 73w

MELODIA 73w

GEMSHORN 73m

4 DIAPASON 61m

Diapason-2

Melodia

2 2/3 TWELFTH 61m

2 FIFTEENTH 61m

1 1/3 NINETEENTH 61m

III Mixture 12-15-19

16 TUBA 7" 85r

8 Tuba

4 Tuba

8 Harp (C)

Chimes (E)

4 Harp (C)

Tremulant

SWELL 5": V 12. R 12. S 20.

16 BOURDON 97wm

8 DIAPASON 73m

CHIMNEY FLUTE 73m

Bourdon

SALICIONAL 73m

V. D'ORCHESTRE 73m

VOIX CELESTE 61m

4 Bourdon

Salicional

2 2/3 NASARD 61m

Bourdon

2 FIFTEENTH 61m

Bourdon

1 3/5 TIERCE 61m

III Mixture 12-15-17

16 FAGOTTO 73r

8 CORNOPEAN 73r

Fagotto

VOX HUMANA 73r

4 Cornopean

Tremulant

CHOIR 7": V 6. R 6. S 15.

16 DULCIANA 97m

8 DIAPASON 73m

CONCERT FLUTE 85wm

QUINTADENA 73m

Dulciana

4 Concert Flute

Dulciana

2 2/3 Dulciana

Concert Flute

2 Dulciana

Dulciana

8 CLARINET 73r

FRENCH HORN 73r

HARP 61b

Chimes (E)

4 Harp

Tremulant

ECHO 5":

8 ECHO FLUTE 73w

MUTED VIOLIN 73m

4 Echo Flute

Muted Violin

8 VOX HUMANA 61r

CHIMES 21t

Tremulant

PROCESSIONAL 5":

8 VIOLIN DIAPASON 37m

ACCESSORIES

27 Couplers.

35 Combons, manual combons

control Pedal on second touch.

5 Crescendos: G.S.C.E. Reg.

Reversible: All shutters to Swell shoe.

Onoroffs: Chimes Dampers, Harp Dampers.

Deagan percussion.

Kinetic blower.

—NEW CHOIR—

Laurence V. Dilsner's new choir of 25 voices which he organized in September 1932 when appointed to the First Presbyterian, Cranford, N. J., gave its second musicale in the church Dec. 29, singing Maunder's "Bethlehem;" the first musical, Nov. 27, featured Gounod's "Gallia."

Want it Accurate?

If a stoplist is published before the organ is built, there can be no guarantee that it stands a better than 10% chance of being the true stoplist of the organ. Yet these last-minute changes in an organ stoplist sometimes are of greater artistic importance than anything else in the entire scheme. These changes are like the finishing touches an artist puts on his canvas. Therefore these columns aim to publish stoplists of new organs only after the instruments have been installed, so that readers of T.A.O. may have confidence in the accuracy of the stoplists presented herewith for their consideration.

A Preface

In the belief that our readers will find greater pleasure and profit in reading Mr. Hawke's discussion in this issue if they know a little more about him and St. Mark's, we preface his article.

Mr. Hawke and Mr. Ernest White left their home in Canada and came to New York some seven years ago, youthful but exceedingly serious and high-idealed organists. They were then and still are like twin brothers. They went the complete round, visiting famous and unknown churches alike. They were out to learn. Mr. White specialized in concert playing of the Farnam style, and is one of Mr. Farnam's most brilliant pupils; Mr. Hawke turned his attention with equal zeal to becoming an expert in church music—high-church music.

"I came to New York," says Mr. Hawke, "seeking a definite field in church music, and strange to say, I found it in the little Church of St. Edward the Martyr." He had not been there two years when the opportunity for better work sought him and he went to St. Mark's in Philadelphia. Mr. White also migrated to Philadelphia, filling the vacancy caused by the death of the late S. Wesley Sears, in the justly noted St. James' Church.

The two men are carrying out the idea of mutual criticism often urged in these pages: "We strongly criticize each other, even to the point of warring on our differences. I go over my service lists with him, he gets me to listen to his organ pieces, and we do not spare each other in our remarks."

This March Mr. Hawke's boys of St. Mark's will sing in Mr. Stokowski's production of "Parsifal," a selection based not upon personalities but on the boys' tone and rhythm. The St. Mark's boys have had to be particular in all details of their work.

"We work out our services," says Mr. Hawke in a personal letter, "with the same regard for detail as the producer of a stage play. Our cues are taken up promptly; our meanings are driven home with proper inflections and phrasings. There is no feeling either of time wasted or of hurry; it is all synchronized."

"We know that if the choir procession leaves the choir-room ninety seconds before eleven o'clock, they will enter the church door at precisely eleven. I cannot see the choir enter, for I am in a side gallery and they come in around the corner, but

I know they are there—thanks to an efficient assistant choirmaster.

"We can always tell the length of time it will take from the end of the sermon until the end of the Mass, depending upon the music used. We tell the master of ceremonies just how many verses we will sing in the Sequence hymn, so that he can start his Gospel procession at the proper time and reach the choir steps just as we finish. Of course none of this would be possible without Father Vernon's active cooperation. He is such a rare rector. His taste is as good in music as it is in literature or any other art. Our services will be much better five years from today if we can keep on in this way."

The rector's name does not appear anywhere on the four-page leaflet of services of the week, but the name of the organist appears as a footnote to the service of evensong. Mr. Hawke is enabled to spend his entire time and energy in devotion to his church work alone; nothing else matters.

Let the reader approach Mr. Hawke's remarks as coming from one who is intensely occupied with

the ideal of providing true church music for a truly churchly service in which it is never necessary to entertain the chairman of the music committee with Moonlight and Roses, nor the minister with the latest arrangement of the Sextette from Lucia. Music in St. Mark's is being permitted to approach the ideal; there is no interference. What a happy situation it is, and all too rare.

The organ was originally built by the Austin Organ Co. in 1902, with a String Organ added some years later from the Wanamaker organ shop. Dr. Audsley was called in consultation about adding a Diapason chorus, which was later accomplished to specifications of Senator Emerson L. Richards, the work being carried out by Midmer-Losh Inc. in 1926. In T.A.O. for April 1927 will be found full details of this extensive Diapason chorus addition—which includes a chorus on 3 $\frac{3}{4}$ " wind, a 5r Schulze Mixture on the same, and a high-pressure chorus on wind from 3 $\frac{3}{4}$ " to 12", with most of it on 7 $\frac{1}{2}$ ". The instrument now contains about 115 ranks.

Music in the Episcopal Church

A Discussion of the Principles of Episcopal Music and Details of Their Application in St. Mark's, Philadelphia

By H. WILLIAM HAWKE, *Mus.Bac.*

HERE has been much discussion devoted to church music in different magazines on religious matters; we have heard about unified services, in which a central thought predominates, but we have overlooked the fact that all this was established many years ago, and that the Episcopal and Roman Catholic Churches have a definite teaching for each Sunday and feast in the year. It is our task to bring the music into line with this teaching matter, and the creation of suitable musical programs for each Sunday is a matter of understanding the teaching of the church.

The principal service in the Episcopal and Catholic Churches is the Mass, or Holy Communion, as it is popularly called in English. We have certain musical portions which are invariable (called the Ordinary), and which include the Kyrie Eleison, Credo, Sanctus, Benedictus, Agnus Dei, Gloria in Excelsis. We have certain portions called the Proper, which include Introit, Gradual, Alleluia or Tract, Sequence, Offertory, Com-

munion; and which also include the Collect, Epistle and Gospel, and the Preface. All other Offices of the Day would take their theme from the Propers of the Mass, especially from the Collect, Epistle and Gospel; there is always a definite teaching to be learned from these, it is always possible to select hymns to amplify the thoughts which they contain; it is always possible to select an anthem or motet which will correspond.

Canon 47 of the American Church tells us that it shall be the duty of every minister to appoint for use in his congregation hymns or anthems from those authorized by the rubric, and, with such assistance as he may see fit to employ from persons skilled in music, to give order concerning the tunes to be sung in his church. It shall be his especial duty to suppress all light and unseemly music, and all irreverence in the performance. It is not often that the choirmaster has the privilege of selecting the hymns, but he generally is given full liberty with regard to the anthems; it would be his privilege

to select the hymns if rectors were aware that he understood the services of the church.

It requires time to select music for the church services; it requires that the Collect, Epistle and Gospel be read, that the Propers of the Mass be examined, and that a definite idea of the meaning of each service is established. There are many helps to which one may have reference, particularly the English Hymnal, which has a section on page 914, called Hymns Arranged for Sundays and Holy Days; also, the publication prepared and printed for the Joint Commission on Church Music, 1931, published by H. W. Gray Co.; although this latter cannot always be faithfully depended upon, as it too frequently compromises between Catholic and Protestant viewpoints, and the particular needs of each parish must be brought to bear upon it. We use the American Hymnal in our services at St. Mark's, Philadelphia, with additions from the English Hymnal and Songs of Zion, which are printed in full on the music list.

I know another choirmaster who approaches his Sunday lists in this manner, and his lists are models for any choirmaster, whatever his church. These music lists are kindly sent to me each week, and I keep them on file and constantly refer to them. These are the lists of the Church of St. Mary the Virgin, New York City, of which Mr. Raymond Nold is music director. I obtain several music lists regularly, and find that others are making attempts to build services in this way, but can see that they are sometimes handicapped by having to consider the popularity of certain hymns, or by having the hymns selected by the rector, who often tries to make the services far too varied in sentiment.

Evensong is a daily Office, which happens to be sung on Sundays in most churches and said on weekdays; it is the same whether said or sung. The thought of the day is summarized in the Collect. It is a less variable service than the Mass, therefore on most Sundays an evening anthem is suitable; through a great part of the year (Trinity-tide) hymns to the Trinity and anthems of a general character are suitable, but there are other parts of the year when we should have the day firmly in mind when making selections; thus from Advent to Whitsunday, our repertoire must not be just so many anthems or motets, but anthems and motets suitable for each particular Sunday.

There are many lists published which will help in making selections.

For illustration of the particular character of each Sunday, let us take the season of Advent. The season is generally penitential and expectant, but each of the four Sundays has its particular character; the first Sunday's Gospel stresses "Hosanna to the Son of David: Blessed is he that cometh in the Name of the Lord"; the Collect asks that grace may be bestowed upon us so that we may cast away the works of darkness and put upon us the armor of light. Isn't that a sufficient theme from which to select hymns and anthems?

The second Sunday brings us to think of the holy Scriptures, the Word of God and the Day of Judgment, also very clear thoughts.

The third Sunday asks that the ministers and stewards of Thy mysteries may likewise so prepare and make ready Thy way. The central idea is the messenger preparing the way of Christ; the Propers make mention of the Shepherd of Israel, and this Sunday is popularly known as that of the Good Shepherd.

The fourth Sunday asks that the Lord raise up his power and come among us, and with great might succour us; the words of the Epistle "Rejoice in the Lord always—the Lord is at hand" give us opportunity to use the fine setting of these words by Purcell.

Thus, we can go through the whole of the Christian year and find that our services can become unified. The organist does not need the co-operation of the rector to do this much—he is fortunate if he has it—but he will be able to explain to the rector what he is trying to do, and the rector will undoubtedly fall in line, even though the first step should be the rector's. However, we do know that rectors cannot give thought to music in many cases; we know that they have many duties which call for varied activities; it is up to us to take the burden of music from their shoulders, and to do our part as faithfully as possible.

PROPER

The Propers for the Mass are found in Part XII of the English Hymnal, page 854. There is a distinct set for each Sunday and Holy Day, including Introit, Gradual, Alleluia or Tract (Tract from Septuagesima to Easter); Sequence sometimes; Offertory and Communion. The proper Preface is found

in the Prayer Book. The Introit is begun as soon as the celebrant approaches the Altar at the beginning of the service; the Gradual is begun as soon as the Epistle is ended; the Alleluia or Tract follows immediately upon the Gradual; the Sequence, when it occurs (and often a hymn is regularly used at this point), should be begun immediately the Alleluia-verse is finished. The Offertory is begun as soon as the celebrant begins to recite the Offertory at the Altar; the Communion is begun immediately after the conclusion of the Agnus Dei. The Propers of the Mass are set to plainchant, but the Proper melodies are very difficult and choirs in this country are not used to the idiom, therefore this work requires very careful preparation. At St. Mark's we use Psalm-tone settings by Francis Burgess, with judicious use of the Proper melodies for the Introits, according to our ability and looking to the gradual building-up of a repertoire of these Proper melodies.

ORDINARY OF THE MASS

The Ordinary of the Mass is sung to different settings; the words are invariable but the musical setting of these words has claimed the attention of many composers. There are three schools of composition: First, the ancient plainchant; second, the polyphonic; and third, modern harmonized music, which may be subdivided into many different sections, such as Viennese and Continental, English Cathedral, modern orchestral, and modern Anglo-Catholic. Music of an impersonal nature, as distinct from that with romantic tendencies, is clearly more in keeping with liturgical use; Masses of the Continental and Viennese type throw the balance of the service out of proportion, they absorb the attention of the congregation by their prettinesses, they are usually full of repetitions, meaningless as far as the words are concerned, although musically fine; they are made chiefly in classic forms and the musical thought is paramount.

Plainchant is preferred from a liturgical standpoint, not only for its straightforwardness, but for its distinctly sacred flavor, as opposed to concertroom music; it is used in church exclusively, it is the church's music. Music of polyphonic type is a legitimate growth from plain-song, as the knowledge of music itself became more extensive, and the use of harmony was better understood; certain periods of the

polyphonic school are full of excesses and vain repetitions, but if we refer to the Masses of Palestrina and Vittoria we will have a basis from which to judge other composers. The 19th century English compositions are on the whole distinctly sentimental and personal, tracing back to the period of the restoration of Charles II; very few have the boldness of purity, they were made for the taste of their time. The modern English school is more virile, sometimes distinctly rugged; the words are treated more directly, there are but few traces of Victorianism, and I am firmly of the opinion that a distinct and usable English style is being created which will tend more and more to the polyphonic type, and be much more acceptable for liturgical use. Masses of the Viennese and Continental type are often good music, moulded on classic forms; the text is not often seriously considered, Kyries and Dona Nobis Pacem trot along the gay lilt, the Incarnatus is usually saccharine. But we must remember they were not composed for strictly church use, the influence of the Ducal establishments with their wealth of singers and instrumentalists is upon them and was their incentive; they make full use of operatic and orchestral possibilities. Few of our choirs are able to render them efficiently, few of our organs are suitable substitutes for strings and woodwinds.

Masses by American composers are as yet rare. Dr. Noble's writings are fine, mostly in the English Cathedral tradition, Parker in E is a stand-by; and I have copies of Masses by Philip James, William Y. Webbe, Channing Lefebvre, etc. But as yet an American school has not arisen, and one cannot help but see these compositions as pioneer developments in a period. Within the past few months I have had copies of Masses by Everett Titcomb, the choirmaster of the Church of St. John the Evangelist, Boston, which are still in manuscript. His work is direct, flavored with the modes and well written for voices without accompaniment. They are a distinct contribution to the music of our church, and we have them in rehearsal now. In the modern English school we think well of Healey Willan, William Lovelock, Charles Wood, Harold Drake, and Alan Gray, to speak of a few among many, and I examine each one that is published. There are many I would like to use, but Masses must be carefully

selected, and only after months of personal trial, for it is a serious matter to add new music to the repertoire.

EVENSONG

There is a tremendous literature of evening canticles in the English Cathedral tradition; some of them are out-dated, although fine. I think the Walmisley in D-minor will always be worth while, and certainly the rendering of the Magnificat and Nunc Dimittis in B-flat by Stanford, sung by the Westminster Abbey choir on an H.M.V. record, is an inspiration. However, if the Plainsong Psalter is used, nothing is better than plainsong for the canticles, with some faux-bourdon verses. We use settings by Healey Willan, Geoffrey Shaw, and Alec Rowley, as well as more ancient ones—de Zachariis (for male voices), Vittoria, Andreas, etc. These are not used exclusively, but are alternated with those of the English Cathedral school which are still in our repertoire.

ORDER OF SERVICE FOR COMMUNION

Hymn and Introit, sung as the celebrant approaches the Altar. Kyrie Eleison—Lord have mercy upon us.

The Collect, sung by the celebrant at the Altar.

The Epistle, sung by the sub-deacon, facing the Altar.

Gradual, Alleluia (or Tract).

A hymn, bearing on the teachings of the Day.

The Gospel, sung by the deacon at the choir steps, accompanied by candles, the symbols that show Christ, the Light of the World.

The Creed—a hymn setting forth our beliefs.

Sermon.

Offertory—an Antiphon, followed by a congregational hymn or an anthem.

Prayer for Christ's Church.

Exhortation, Confession and Absolution.

Comfortable Words.

Suorsum Corda and Preface.

Sanctus and Benedictus.

Prayer of Consecration.

The Lord's Prayer.

Prayer of Humble Access.

Agnus Dei.

Communion.

Prayer of Thanksgiving.

Gloria in Excelsis.

Post-Communion Collects (page 49 of the Prayer Book).

The Blessing.

Post-Communion Antiphon and the Last Gospel (St. John I).

HYMNS

Hymns were primarily used for two purposes—the praise and adoration of the Lord, and for instruction in dogma. We all know certain great teaching hymns, we have all learned from them (see No. 259, "Praise to the Holiest in the height"). The hymns used at a communion service may be: First, at the beginning of the service (as an Introit, formerly a Psalm was used at this place); second, at the Sequence (between the Epistle and Gospel), which should if possible have a direct bearing on the points of the Collect, Epistle and Gospel; third, at the Offertory; fourth, during Communion, or at the conclusion of the service (a hymn of thanksgiving). In Protestant hymnody the matter is more wholly subjective, the emphasis being on the individual's relation to his Master. Protestant hymnody of England and America derives largely from Lutheran Germany. Catholic hymnody on the other hand is wholly objective, stressing God's relation to His church and to the human family. These derive from the Latin Office Hymns in the Breviary and from the Sequences of the Mass. Frequently, such hymns will set forth the whole scheme of salvation, and end with an ascription of praise to the Trinity.

Protestant hymns are not altogether (or rarely) suitable for communion services; we gather at the Altar to receive the Sacrament—our preparation has been privately made—a necessary part of the service is worship and adoration. The Protestant comes to the Sacrament expressing his own unworthiness, the Catholic comes expressing God's abundant mercy and loving-kindness. The mystic element is well stressed in hymns suitable for singing at a Mass; we can foster that feeling by choice of hymns, we can help to take people from their every-day surroundings and set them down in a place apart for the worship of God. A hymn should rarely be chosen just because the congregation sing it well; they will sing any hymn well when they understand its purpose, and if it is used frequently enough to make them familiar with it.

ORGAN MUSIC

Organ music is used for preludes and postludes to services in most churches; again, just what may be considered suitable depends upon the purpose of his tasks. My own lists are somewhat severe, but I am

fortunate in having a congregation which is thoroughly acquainted with the best of music in secular circles; they are quite ready to listen to Bach. Therefore, I am able to limit myself to strictly classical organ music, and use only the best. In the prelude, I generally improvise on the themes of the day—hymns, anthems, Ordinary of the Mass; otherwise, I use soft but colorful music, such as the Choralpreludes of Brahms, the Orgelbuchlein of Bach, slow movements from organ sonatas, and hymnpreludes when I can find one to fit the Introit hymn.

Postludes as a rule are more brilliant. Again I can use Bach's Preludes and Fugues regularly, also movements from sonatas and symphonies; sometimes I am able to use hymntunes, such as the setting of Picardy by Noble, depending entirely upon the make-up of the service list. The organ number practically succeeds the Gloria in Excelsis at Mass, therefore it depends upon the music used for the Ordinary of the Mass. During Advent and Lent quieter numbers are needed, for the Mass music ends with an Ave Verum or other suitable hymn in place of the Gloria, and the Mass does not end on such a triumphant note. Our Evening Office ends with the ringing of the Angelus, while certain prayers are recited privately; a soft number is almost imperative, otherwise it is necessary to build gradually into a vigorous beginning of the piece, or the bump of tone would be too severe and disturbing. Bach, Franck, Vierne, and Widor are my basis, and I entirely omit any music which may have secular associations in the minds of the congregation.

CHOIR

The choir at St. Mark's is composed of boys and men; twenty-six trebles, six altos, four tenors, and four basses, I find to be an adequate balance; rehearsals are held three times weekly for trebles alone, twice weekly for alto boys alone; one general rehearsal on Friday evenings, and twenty minutes in the choirroom before each service. This amount of work (seven hours weekly) enables us to maintain an interesting repertoire and to rehearse thoroughly, but from October first to June thirtieth there is no letting-down, we work consistently. No extra weekday services are sung by the full Choir; these are sung by two can-

tors, and usually plainsong Masses or unison settings by Willan, Pig-gott, etc., are used; similarly, in the summer months the cantors sing the Sunday Mass.

We are setting ourselves a high standard, it is worth while; we try to tell the congregation what we are aiming to do, so that they will come along with us. They are willing to hear the best music, they are used to it outside, and do not come to be entertained by the music, they are in the church to worship; the music is their part, deputized to the choir as a particular body representing them in the praise and adoration of the Lord. We are the people's representatives in our especial abilities.

PHILOSOPHIES

I have tried to sum up in this outline the aims which we have towards music in the church, and to show particularly the results which may be obtained by co-ordinating our abilities to our ideals. It is done in a moderate way, for our music budget is not excessive, and no singer can consider himself overpaid for the work required; but it is necessary to have their co-operation and understanding, as I found in the first year of my work at St. Mark's.

We are again fortunate in having a beautiful Gothic building, which is never used as a recital or concert room. The purposes for which we are working are carried out even in the architecture and furnishings of the church, in the ceremonial which is an integral part of the services, by the sermons which have a distinct bearing on the teaching of the church, and finally, by the devotion of the congregation.

BOOKS FOR REFERENCE

The Book of Common Prayer
The Hymnal of the Protestant Episcopal Church
The English Hymnal
The Plainsong Psalter (Gray)
The English Gradual (Part II)
Introits with Musick (G. H. Palmer)
A Selection of Grails, Alleluys and Tracts (Convent of S. Mary, Wantage)
A Selected List of Anthems for the Seasons and Feasts of the Church Year (Gray)
A Repertoire of English Cathedral Music (Carl Fischer)
A List of Hymns for Sundays and Holy Days (Gray)

WATCH-NIGHT SERVICE

ABEND SERVICE OF BACH'S CHURCH
EXEMPLIFIED IN NEW YORK

Cathedral Prelude and Fugue
Vom Himmel hoch da Komm' ich her
Angels and Shepherd
In Dulci Jubilo
Blessed Jesu at Thy Word
Es ist Heil uns Kommen her
Toccata and Fugue Dm
New Year's Eve Choralprelude
New Year's Day Choralprelude
Devout simplicity was the keynote of the "Service of Sacred Poetry and Organ Music of Bach" Dec. 31 at the Old First, New York. Jerking and crashing downtown on the El, looking at people and bidding them a reserved Godspeed as they all tore out of the train at the aluminated Radio City station—down from Harlem to Paradise—one could not but be thankful that one could go a little farther and find something real!

Dr. Moldenhawer was 'Program Notes' and very fitting and suitable—in the mood. The chorales and choralpreludes of Bach need program notes. Too often has one listened to a string of these performed—howsoever ably—in complete mystification. Dr. Moldenhawer did not belabor the performance by overtelling. He did better. Before each number he gave in a few words a definite key to its significance. Dr. Carl played each one first as in choral form and then according to whichever of the Bach varieties he had chosen. The selections were associated with the time, each told a story and they were progressively ordered to bring about a real watch-night climax. The Dm Toccata and Fugue found just the right spot; Dr. Carl's rendition was, as Dr. Moldenhawer said, monumental.

We've heard this sort of thing attempted before and been prejudiced. Across the street from me is one of the ablest young organists in this town whose finest efforts are being murdered by the obtrusive interruption of one of those earthy clergymen who have made the church atmosphere intolerable to people of cultural pretense. Dr. Moldenhawer has proved that the spoken word can add something grateful to the unspeakable thoughtfulness of the greatest music—proved it with restraint.

Two men, and one of them invisible, by artistry and restrained intelligence created a mood which for many of us will endure.

—AA. B.

—CHRISTMAS IDEAS—

New York organists celebrated Christmas with more music than ever before and with several novel ideas which may be applicable to Easter and other occasions.

A trumpet trio "in costume" assisted J. Thurston Noe and his chorus in Calvary Baptist.

"Carols from Many Lands" was the program of Wm. I. Jones in Broadway Tabernacle, including Lithuania, Poland, Hungary, Denmark, Greece, Rumania, Syria, American Indian, American Negro, and English.

"A concealed choir" opened a carol program of Solon Alberti in Central Disciples.

A candle-light service with pageant was featured in 89th Street Reformed, "At the Door of the Inn."

Improvisations on the carols of the service comprised the prelude by James W. Cheney in Church of the Strangers.

"Ritual of Christmas and the New Year" was featured by Carl Deis at Ethical Culture; the program included a portion in which "each child lights a candle and makes a wish."

In 41 programs examined there were 45 Bach and 27 Yon compositions; these two composers appeared to represent by far the most frequent contributors to the Christmas programs.

Of the 77 churches that mentioned the minister's name or subject or both, in their published advertisements of the Christmas services, only 25 mentioned the fact that there would be special music or said anything about what the music was to be; only three took the trouble to mention their organist's name. That is, 52 ministers based the value of their offering entirely on what they were going to talk about, while 25 based their values partly on the music also. That's an improvement over former attitudes, even though there is yet much progress to make.

Whereas once it was thought that religion was only something to talk about, nowadays the tendency is to realize that it is something to meditate upon in one's heart and feel in one's soul, and that it takes vastly much more than a sermon to make a religious service.

Advance Programs

ERNEST MITCHELL
GRACE CHURCH, NEW YORK

Feb. 12, 4:30

Tournemire's Mystic Organ, No. 6
Bach, Prelude and Fugue G
Weitz's new 'symphony'

"Tournemire's Mystic Organ con-

tains some of the finest organ music ever written; it will be played a great deal more ten years hence. It is music for the church, primarily, of course, but treated in a manner distinctly original—unlike any composer that I know of."

Mr. Mitchell is featuring the unusual Tournemire works at his recitals; his Feb. 12th program, outlined in part above, contains another novelty of interest to serious organists, the new sonata by Guy Weitz. Mrs. Beach's "Canticle of the Sun" was a feature of Mr. Mitchell's Jan. 29th musicale.

ARTHUR QUIMBY
CLEVELAND MUSEUM OF ART

Feb. 5, 12, 19, 26, 5:15

Bach, Prelude and Fugue Cm

Handel, Aria

Vierne, 2: Scherzo

Schumann, Larghetto

Mulet, Thou art the Rock

Feb. 22, 8:15

Franck, Chorale E

Brahms, My Jesus Thou who didst
Savior of my Heart

Franck, Prelude-Fugue-Var., Op. 18

Brahms, O World I e'en must leave

Do., second setting

Deck thyself out

Franck, Grande Piece Symphonique

Mr. Quimby's above program is to be followed by two others March 8 and 22, recognizing the Brahms centennial by playing the complete Brahms organ works.

GUNTHER RAMIN
CLEVELAND MUSEUM OF ART

Feb. 1, 8:15

Buxtehude, Passacaglia Dm

Pachelbel, Toccata Cm; Toccata F.

Bach, Waters of Babylon

Passacaglia

Pastorale F

Reger, How brightly shines

Improvisation

CLEVELAND A.G.O.
TRINITY CHURCH, HOUGHTON, MICH.
STERLING MARSHALL

Feb. 21, 8:15

Magnificat, Stainer

Rogers' Sonata Bf

McAmis, Dreams

J. G. Seely, Arabesque

Widor, 5: Allegro Vivace

By Babylon's Wave, Gounod

Cherubim Song, Glinka

Totschesky, Heavenly King

Dethier, The Brook

Sowerby, Carillon

Karg-Elert, Angelus

Dupre, Ave Maris Stella

This is one of the programs to be given by the Northern Ohio chapter in the smaller towns of its members. Another splendid Ohio idea, to bring fine music to out of the way places.

Events
Forecast

—FEBRUARY—

New York: 5, 19, 4:00, Alfred M. Greenfield recitals, Gould Library, New York University. Full programs, page 745, December T.A.O.

Do.: 1, 8, 8:30, Ernest White recitals, St. Mary's. Full programs page 50, January T.A.O.

Do.: 12, 4:30, Ernest Mitchell recitals, Grace Church.

Do.: 21, Harold Vincent Milligan service, dinner at 6:00, Riverside Church.

Scranton, Pa.: 21, 8:30, Gunther Ramin recital, Hickory Street Presbyterian; tickets from Guild members.

Youngstown: 5, Thomas H. Webber recital, Stambaugh Auditorium.

—FEB. 10, RANGERTONE—

The first 32' Rangertone Pedal will be demonstrated in its completed installation in the Kimball Organ in Vassar College, Poughkeepsie, N. Y., Feb. 10 at 3:40, by E. Harold Geer; G. S. Dickinson will demonstrate the Vassar method of teaching music appreciation by use of phonograph records, played with increased musical perfection by the Rangertone equipment.

New York City organists will arrive in time if they take the train leaving Grand Central at 1:30. Many builders and organists are going to Vassar for this demonstration.

Feb. 16 at 8:00 p.m. Prof. Geer will give a formal organ recital.

—ROSS CLASSES—

The unique classes conducted by Hugh Ross at the Guilman Organ School, New York, are resuming Feb. 2 and will continue through successive Thursdays for eight weeks. The plan of the course is to give organists a masterful grasp of the best practical methods for tonal and technical development of their individual choirs, and to deal practically with interpretation of worth-while anthems.

A junior choir is brought to the classes to serve as a practical laboratory for demonstration of actual methods, and similarly a select group from the Schola Cantorum is present at the classes to demonstrate the development of mixed-chorus work. Mr. Ross personally conducts the choirs in dem-

onstrating and teaching choir methods, and developing the finer phases of his course of instruction.

While primarily a part of the complete course of the Guilman Organ School the Ross lectures are also open to others who may wish to register for these classes alone. This is one of the finest things that have been done in recent years for the development of better church music.



MILLIGAN LIST

ANTHEMS USED IN RIVERSIDE CHURCH
NEW YORK CITY

"The result of many years of research and experiment . . . all these anthems are on the active list and have been tested by experience and repeated use." Mr. Milligan continues:

"Out of thousands of numbers examined, a library of about 700 anthems has been collected, and of these more than half have been dropped from active use for one reason or another.

"This list is not designed for any one type of choir. Some of the numbers are more suitable for a large choir than for a quartet or small group. Some are difficult, some easy. Some require careful rehearsing and repeated hearings. Others reveal their beauty at first glance.

"The standard anthems and services which are the foundation of any good music library, are not mentioned, nor are the familiar and well-beloved choruses from standard oratorios.

"Every choirmaster has the occasional experience of finding beautiful music coupled with inappropriate and unsuitable texts. Blood-thirsty and vindictive verses from the Old Testament, lugubrious hymns, dogmatic theological references—these and other things cause the conscientious choirmaster to hesitate. At Riverside Church we make such alterations in the text as seem justified and not too drastic."

One example of this text-change: Bairstow's "Let all mortal flesh" says:

"He cometh forth to be an Oblation and to be given as Food to the faithful." Which Mr. Milligan alters to:

"He cometh forth to be our Redeemer and to give Light and Life to the faithful."

There is cause for great rejoicing when an authority like Mr. Milligan, in a great church like Riverside, takes the lead in eliminating from the music portions of the church

service some of the atrocities that have been altogether too much for men of intelligence to listen to on Sundays, whether preached from the pulpit or from the choirloft.

Mr. Milligan's list of anthems "tested by experience and repeated use" is herewith presented. To facilitate its use as a reference-work we reverse our normal order.

Abbreviations

Hyphenated to the composer's name is the publisher's identity, and after the title we indicate if unaccompanied and solo voices needed.

Publishers

- a. Arthur P. Schmidt Co.
- b. Boston Music Co.
- c. Curwen
- d. Oliver Ditson Co.
- e. E. C. Schirmer
- f. Carl Fischer—Oxford
- g. H. W. Gray Co.—Novello
- i. Ricordi
- j. J. Fischer & Bro.
- p. Theo. Presser
- s. G. Schirmer Inc.
- t. Stainer & Bell
- u. Augener

"Especially to be Mentioned"

- Beach-a, Canticle of the Sun
Elgar-g, Light of Life
Malling-b, Holy Land
Noble-s, Gloria Domini
Gounod-g, Vision of St. John
Thiman-g, Last Supper
Davies-g, Five Sayings of Jesus
Brewer-g, God Within
Clough-Leigher-d, Give Thanks

Christmas

- Dickinson-g, Jesu Thou dear Babe,s.
Harriss-g, O Lovely Voices
Schindler-i, O Bethlehem
Vittoria-g, O Wonder Ineffable

Lent

- Dvorak-g, Thy glorious death
James-g, Waters of Babylon

Easter

- Dickinson-g, Joseph's lovely garden
Kopyloff-d, Russian peasants Easter
Nagler-g, Hail Thou glorious.s.b.
Wood-g, Behold I show you,t.

Russian

- Arensky-j, Bow down Thine ear
Balakireff-j, Rejoice in the Lord
Bortnainsky-g, Hark what mean
Gretchaninoff-g, Cherubic hymn
Rachmaninoff-b, Glorious forever
Tchaikowsky-d, Forever worthy

- d, Like a choir
-d, Blessed and ever gracious
-g, Praise the Name
-d, Thou from Whom
-j, To Thee we call

Spirituals

- Burleigh-i, Hear de Lambs,a.
-i, My Lord what a mornin'
-i, Swing Low Sweet Chariot
-i, Were you There
Dett-p, Let us cheer
-s, Listen to the Lambs

Unaccompanied

- Dickinson-g, Soft are the dews
Elgar-g, As Torrents
James-s, We pray Thee
Noble-s, Fierce was the wild billow
-s, I will lay me down
Scotch Psalm, O for closer walk

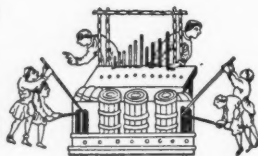
Classic

- Bach-g, Blessing glory and wisdom
-e, Break forth O beauteous
-e, Jesu Joy
-g, My soul O praise
Brahms-g, How Lovely
Byrd-t, Make ye joy to God,u.
Croft-g, God is gone up
Franck-s, O Lord most Holy,t.
Gounod-g, I am Alpha
Haydn-g, Into Thy hands,s.a.t.b.
-g, Lo my Shepherd,s.a.t.b.
Mendelssohn-g, Henceforth when,t.
Mozart-g, Praise the Lord,s.a.t.b.
Palestrina-g, Adoremus Te
Schubert-g, Lord is my Shepherd
-s, Omnipotence, s.

Modern

- Alcock-f, When Thou turnest
Andrews-s, Build Thee Stately,b.
Bairstow-t, Let all mortal flesh
Baumgartner-d, In Him we live,a.t.
Beach-g, Benedictus Es,b.
Coombs-s, God shall wipe away, a.
Davies-g, And Jesus entered into
-g, If any man hath not
Dickinson-g, Beneath the shadow,a.
-g, When o'er the hills,a.b.
Dunkley-d, Praise ye the Lord,s.t.
Dyson-f, Let all the world sing
Elgar-g, Go song of mine
-g, Light out of darkness
Fanning-g, Let not your heart
-g, When the Lord turned,t.
Foster-g, Souls of righteous,s.
Gale-p, Come unto me,a.
Godfrey-g, Be ye all of one,s.b.
Gostelow-g, As Moses lifted up,s.b.
Gray-t, What are these
Henschel-s, Morning Hymn
Holst-u, Psalm 86, t.
-i, Turn back O man
Ireland-t, Greater love hath no man
Jenkins-g, Light in darkness,s.
Moore-g, God so loved,s.
-g, O Savior of the world,s.t.
Noble-g, Grieve not,t.
Parker-g, Thou shalt remember,b.
-g, To whom then,t.
Parry-c, Jerusalem,b.
Rowley-f, Praise
Salter-s, Day is dying,a.
Shaw-g, Worship
Stainer-g, Behold two blind men,s.
Thiman-g, Last Supper
Whiting-s, Desert shall,s.a.t.b.
Whitmer-a, God of the dew,s.a.t.
Willan-g, In the name,t.
Williams-c, Lord Thou hast been,b.
Wood-i, Glory and honor
-i, Hail gladdening light
-g, There shall be no night,s.
-g, Twilight shadows
Woodward-g, Behold the days,s.t.

Notes &



Reviews

Editorial Reflections

Things We Can Do

BUSINESS never picks itself up, says the Inland Printer, quoting the Speaker-Hines Company. "If the coming months are to show improvement," they continue, "it will be because of the way the picking-up process is conducted right now. It means organized sales, organized advertising, organized cooperation, working as a unit to produce orders."

And no one man or organization can do all that alone.

But each one of us individually can do some things to make our own present lot a happier one, not to mention their beneficial influence on the other fellow also.

The organ world can profit by cooperation. It has had little cooperation, compared to the cooperation within the automobile industry. As one example: free-wheeling was the product of one factory, but not even one year was allowed to pass before it was available to any other factory that wanted it.

In our organ world the only way one party can get the benefit of the other party's invention is to steal it.

It does us no good to talk about the weather. We are more sensible when we talk about how to voice a Diapason. We can do something to improve a Diapason.

There are things each of us can do, for our own good, for the good of the other fellow. There are five parties to the organ contract: the composer, the publisher, the player, the builder, and the buyer.

We can be gloom-chasers and we ought to be. Talk failure to an army and it will run. Talk victory and it will fight and—usually—win. I propose that we start talking success. What's the subject? We can take our pick. Congregations, antiquated organs, poor organ-recital audiences;

perhaps these are the toughest problems. Let's see about them.

Poor congregations? I visited the Old First and found the church full. It's worth talking about and thinking about. I tried to do both. If Dr. Carl and Dr. Moldenhawer can get large congregations others can too, if they really mean business. You can't get a seat for a Riverside Church morning service unless you get there early. I'd rather think seriously about one church that gets full houses than about a hundred churches that do not.

Poor recital-audiences? There were dozens that had to stand to hear Mr. Palmer Christian's recital in St. Mary's. In St. George's a few months earlier they flocked to recitals by the hundreds. It is better to talk about such audiences than to spend our mental efforts (or worse yet, our verbal) on recital programs that draw only a dozen. You couldn't get such fine audiences for such splendid organ recitals ten years ago. What has made the progress? Something has. We had better think hard about it. It will be profitable.

Antiquated organs? Mr. Raymond Nold had one. The time came when he decided to do something about it. He did. And now his church has the beginnings of a grand and glorious new organ the like of which it couldn't even dream about ten years ago. That new organ did not pick itself up and jump into being. An organist did something about it after he had thought about it for several years and decided what he wanted.

Organists have wanted big congregations. With the help of innumerable contributors these pages showed how some organists were gaining big congregations on Christmas Sunday—the easiest time in the year to gain them. It is always well to start with the easy, obvious thing; the point is to actually start. So this

year the reports from organists in all sections of the country showed more packed churches on Christmas Sunday than in any previous year we can remember anything about. That is a start.

We can talk to an occasional member of our congregations about something good the choir is doing, some point of special appropriateness in our music of the Sunday, and speak a word or two to increase interest in the new organ we want. New organs cannot be bought by miracles; it takes persistent effort over a period of years.

We can remind intelligent men and women on occasional opportunity that every working instrument they possess is slowly wearing out and must sooner or later be replaced, and the same inevitable end is coming to the organ too. And while we are about it we can point out that the automobile of 1933 is vastly superior to that of 1923, just as the organ of today is superior in tone and mechanism to that of a generation ago.

We can tell the chairman of the music committee—and every other man in our congregations—that if they try to run their business with worn-out or inadequate machinery they're just as doomed to lose customers as is the church that tries to run its Sunday ministry with worn-out organs and inadequate choirs and sermon-killed services, though discretion is the watchword lest we give the impression that we believe a Sunday concert is a religious service.

We can spend an extra ten dollars or an extra one dollar more than we intended for new choir music.

If we spent two hundred dollars on new organ music in 1932 we can spend two hundred and ten in 1933, and if we spent only twenty dollars last year we can spend twenty-five this.

If we cannot get four manuals and a hundred registers all at once we can do like many famous organists have done and are doing, we can make the start with the dummy

console and only fifty ranks. Then by a little careful thinking and a watchful eye we can gain memorials and gifts to complete the instrument year by year. The minister would not expect the organist to take the lead in a campaign for new pulpit furniture; why expect others to lead in a campaign for a new organ?

Instead of continuing the rather defenseless craze for carillons imported from other lands we can point out that whereas the carillon can make itself heard (emphatically enough) by all who are outside the church, it takes a beautiful organ to make itself favorably heard to those who come in, and that after all is said and done a church's influence depends upon those who come in. If carillons are desired we can point with pride to the American manufacturers who can place these poetic music-broadcasters in the tower and enable the organist to use them in cooperation with the rest of the church's musical forces, thus saving the church an extra salary bill and the community at large a Sunday-morning headache.

We can give an American composer a hearing on our recitals.

We can help the other fellow by criticizing him to his face instead of behind his back.

We can see to it that our wives and husbands and children and parents go to church at least once on Sunday, and if we are running an organ factory or a publishing business we can make it a requirement that every paid employee go to church at least once on at least three Sundays each month.

We can tell a neighbor or a friend or the grocer something that will interest him in next Sunday's service and sooner or later induce him to try a service or two.

We can persuade our choristers to be good salesmen and boost our services to their friends.

We have been a disjointed little topsy-turvy organ world. The organist thought the builder could fight his own battles, the builder thought it wasn't any of the organist's business how he built the new organ, and the publisher and composer were one at heart in wishing everybody would buy more music. Now we are beginning to realize that composers can't prosper if players do not, that publishers are at the mercy of the players, and all alike are dependent upon the organ builder's ability to build more and better instruments to reach more and greater audiences. And the builder has discovered that organists can sell larger organs than organ sales-

men can, and that they have the additional advantage of being in on the ground-floor before the salesman even knows the customer is a prospect.

Who sold Atlantic City the largest organ in the world? An organ architect and insatiable fan.

Who sold St. Mary's a brand new organ that packed the auditorium to standing-room? Mr. Raymond Nold, organist.

Who sold St. Bartholomew's the new Dome Organs? Dr. David McK. Williams, organist.

(Who sold Radio Center their organs? An organ salesman and a brilliant one. Ever hear the organs yet? Ever hear of their having been used?)

(Who sold the Chicago Stadium its organ? An organ salesman and a clever one. Ever hear any Chicago musician brag about it?)

Who sold the great Aeolian organ to the duPont family at Wilmington? The playing or Mr. Firmin Swinnen, organist.

Who sold Emmanuel Church one of the biggest organs in all New England? Lynnwood Farnam, organist.

And who says an organist can't do anything about it when his church has an old, antiquated, run-down, chilly organ? The only organist who can't do anything about it is the one who does not want to. Even a dead organist can sometimes sell an organ, and all honor to the memory of Hermann Kotzschmar who sold one to Portland.

Money is being spent and always will be spent. It is for us, the organists on the firing-line, to see that some of this money is spent not for new carpets for men's feet but for new organs for their souls, and if they tell us that fine church organ music doesn't do their souls any good, then try selling it to their ears for even donkeys have ears.

"You take my customer and I'll take yours, and we'll both do the job for less money," says a sarcastic advertisement in one of the magazines devoted to printing. It applies to organs too. Each salesman vies with the other in seeing how low the price can be cut, and one salesman takes a contract that was originally intended for the other builder, while the other builder gets the contract intended for the first; and the only net result is that two builders each get a contract at lower prices than are fair, and two customers are spoiled for all time to come by having gotten an art product for much less than they should have paid—and when they inspect the cut-rate article

they're not quite sure whether they got a bargain or not. And who gets the benefit of that?

No one builder can stop that. It will require the combined cooperation of all good builders and all prominent organists.

We can all base it on service. We can stop giving service for nothing. How would it work to have three prices on every organ: first, the basic price for materials and average finishing; second, a sum-total price for basic materials plus finishing to the utmost artistry as defined by the builder's own artists; and third, basic prices of materials and rough voicing, with so much per day for additional days of a finishing artist and his helper, they to stay on the job till the customer is completely satisfied?

And also why not further extend the clever method of some wise builders who tack signs on the console when they have been compelled to finish an organ to the ideas of some lesser person than their own chief voicer? Why not say boldly:

THIS ORGAN

sounds exactly as

MR. JOHN D. PEDALTHUMPER

wanted it to sound.

The Cut Rate Sash & Door Company

followed his taste exactly.

(Mr. Pedalthumper did his best.)

Such a sign would be legitimate and might be wholesome. Any intelligent organist seeing such a label on a console would never more blame the builder for any of the atrocities.

While it is perfectly true that only three stuffed monkeys will see no evil, speak no evil, and hear no evil, it might be a good thing for us to revise the idea and form a new fraternity—

The B.P.P. Club

composed of builders, players, and publishers, whose only membership oath would require them to see no gloom, speak no gloom, and hear no gloom, allowing the members to build bad organs if they want, play organs badly if they want, and write bad organ music if they want, but requiring them to not even see these bad products because their eyes, ears, lips, and hearts are to be too occupied with the good works which certainly exist in abundance in each of the three realms. It might be advisable to compel the builder-members to attend at least four church services and one recital a month, the publisher-members to speak a good

word for some new organ to at least three persons every week, and the player-members to buy one organ number and speak a sentence of warmhearted enthusiasm over some new organ to at least ten businessmen each week.

Mr. John T. Austin fathers the suggestion of rewriting the grand old hymn, "Sleepers Wake," to include the idea of discovering, in a waking moment or two, whether a church with antiquated equipment can any more expect to perform its services efficiently to mankind than a taxicab company could if it took Amos an' Andy's model seriously. A sense of humor saved Lincoln many a sorrow and won him many a battle, and it did the same for our similarly beloved Mr. Coolidge; it is an appealing grace in an organ builder too. Without a sense of humor a man couldn't be an organ builder and build some of the things we players demand. Behind the thought is a vital truth. Our churches sorely need fine organ and choir equipment, and they must pay the penalty for any lack of courage they evidence now in their hesitancy to do what every business man in the congregation knows should be done, just as the railroads would pay the penalty if they allowed their engines to deteriorate and their road-bed to wear away.

Some things we can do, some we cannot. We cannot perform a miracle and do it all, nor do it quickly. We can do the sensible, easy little thing right now—and several thousands of these sensible easy little things will, by their being done day after day over a period of years, bring our organ world to the top ranks of the whole realm of music. There never was an instrument like the modern organ, and there probably never will be a superior. It's a glorious future we can all look forward to if we have courage to wipe the dust out of our eyes and not be overly worried because the train cannot jump suddenly from a standstill to sixty an hour. The old wheels are moving. They are accelerating. If any of us are determined to keep on crawling around in the dust we had better get off the tracks or we'll get run over.

The true organ is beginning to enter an era of cultivated popularity. We see evidences of it everywhere. Probably the most reliable evidence, curiously enough, is in the humorous magazines and humorous programs over the radio—such as Ed. Wynn for example. The fact that these writers and speakers are giving the organ a part of their comments

merely indicates that the organ is becoming a part of their consciences. They no longer ignore the organ, they talk about it. It's beginning to mean something in a man's daily life. While it is true that the majority of radio organ work comes from sorrowfully inferior organs played by sorrowfully inferior players, it is also true that the middle grade of organ recital is passing out and the finer organ literature is taking its place in accumulating increasing audiences. What more could we want for our encouragement? Our day is just dawning. When a church has reduced its organist's salary, it has given that organist the right to say:

"Splendid, I'm perfectly willing. I shall do my utmost. But since you cannot now fully command my services by paying for them in dollars, may I not respectfully request that you pay me the remainder in an increased confidence and increased liberty to present for your consideration more and more of the finer grades of organ and choir literature which I am sure you will soon learn to enjoy more thoroughly than an inferior art-product can ever be enjoyed by men and women of your culture? You will permit an experimental period, I am sure, and I promise you finer church music than you have ever been willing to receive before, and a finer devotion to my duties as your director of music."

Could a sane man refuse such a suggestion? Truly golden harvests are ahead for all who will but sow the seed and sharpen the sickle. Let's press on, gently but persistently, diligently but happily. It will be worth it.



—EIGENSCHENK—

Under Frank Van Dusen management Mr. Eigenschenk's brief but vigorous February tour dates already contracted some six weeks in advance are:

4. Muskogee, Okla.
15. Dallas, Tex.
16. 3-day Master Class, Fort Worth, Tex.
19. Fort Worth recital.
20. Waco, Tex.
27. Clarksville, Ark.

Other dates are yet to be arranged, a most flattering showing for one of America's own organists. His rare ability to make the organ interesting to his public and at the same time command the admiration of his competitors has made his name favorably known throughout the country. He has a flare for vivid colorings and plays with



MR. EDWARD EIGENSCHENK

great brilliance at the same time, a rather unusual combination that has captured for him even the highly critical convention audiences of organists.

While still a student at the American Conservatory, studying with Mr. Van Dusen, he won three times in succession the first prize in contests, sponsored by the Illinois N.F.M.C. etc.

He has played for three organists' conventions and last year filled 30 recital engagements. When not on tour his Chicago duties include two recitals each week for Chicago University. His programs both on tour and at the University will be found in our recital-program pages of frequent issues.



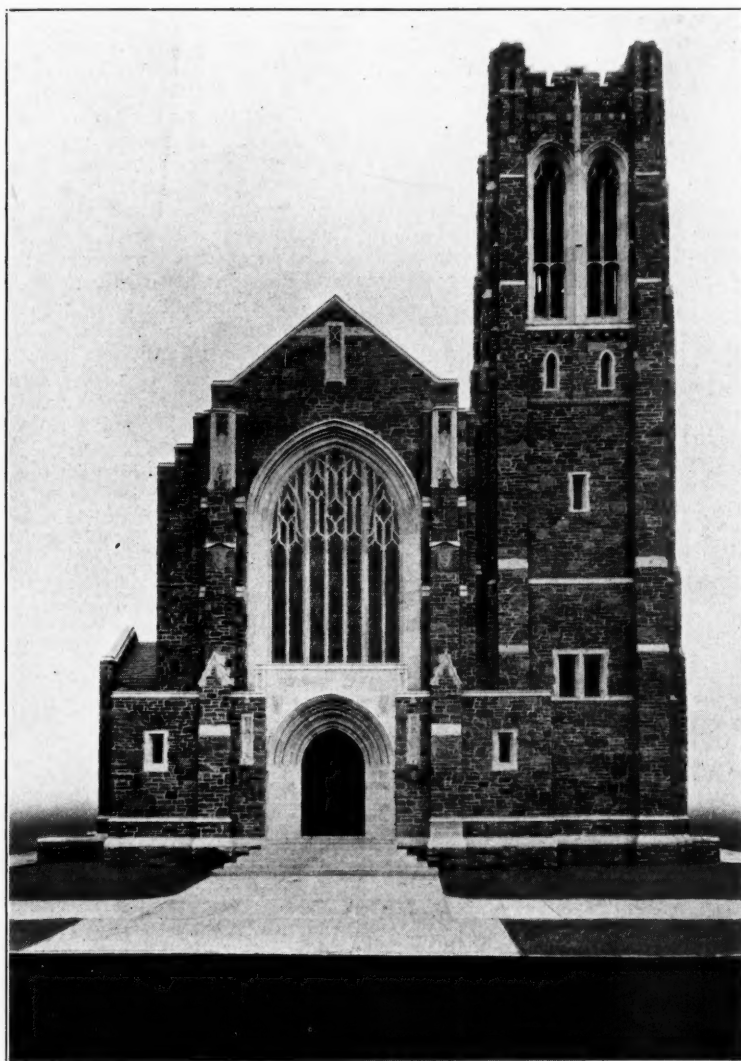
—TOLEDO A.G.O.—

For the first meeting of 1933 the program included some compositions of Gunther Ramin, following a talk by Rev. F. M. Otto on his experiences as a music student in Leipzig. Arthur R. Croley played the following organ works by Ramin:

- Fantasy Op. 4
- Mit Fried und Freud
- Die Guelne Sonne
- O Dass Ich Tausend Zungen

—WE WONDER?—

There is a movement on foot to raise funds by popular subscription for a music building for the coming Chicago world's fair. Judging by what Chicago did when it bought an organ for its famous Stadium, we wonder if it would not be just as well if they didn't repeat at the world's fair.



POINTING THE WAY

The new First Baptist Church, Wilkes-Barre, Pa., points the way and shows where to buy a tower carillon that is musical, economical and easy to operate, and never aggressive to the community.

TOWER CHIMES

DEAGAN PRODUCT IN BAPTIST CHURCH
WILKES-BARRE, PENNA.

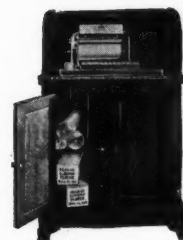
As mentioned in January T.A.O. an unusual ritual was devised for the dedication of the organ and Chimes of the new building. After a brief service of organ and vocal music directed by Harold J. Poad, organist of the church, there was a brief responsive "service of dedication," with minister and congregation, followed by prayer and choir response.

Next followed the "Pealing of the Chimes—response by minister," in which each note of the Tower Chimes was played, beginning at the bass end, with a sentence response spoken by the minister after each note. At the close the Tower

Chimes played the "Doxology." And then followed four hymntunes played on the Tower Chimes by Ramon Borroff, who also played a hymntune as the postlude.

The Tower Chimes, consisting of 20 tubes, are shown in the accompanying illustration; their size is evidenced by the man in the picture—who incidentally is 6' tall.

The miniature keyboard by which



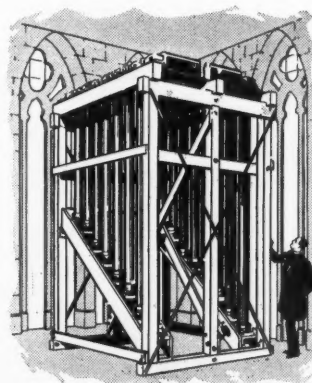
the Tower Chimes may be played is also shown. This keyboard may be located wherever desired; a most convenient location is beside the organ console so that it may be used by the organist.

In the cabinet shown in our third illustration is housed "the electric player by means of which the carillon is automatically played; it takes rolls, each containing six selections, and is supplied complete with a master-clock for playing carillon programs at any predetermined times daily."

These Tower Chimes are the product of J. C. Deagan Inc., Chicago, whose organ Chimes, Harp, Vibra-Harp, and other percussion, are well known to organists. Instead of working against the best interests of the organ they associate with the organ and work along with it, being played by the organist whenever his program calls for it. Many American families would be the more prosperous today if the huge sums sent abroad to buy bells had been similarly invested in the purchase of American organs, Deagan Tower Chimes such as these, or any other product of American labor.

Another advantage of a carillon made after the pattern of these Tower Chimes is that their effect close at hand is not objectionable to sensitive ears; they make music instead of the confusion of traditional bell-ringing.

The organ is an Austin—stoplist on page 494, August 1932 T.A.O. Plates by courtesy of Mr. Poad and J. C. Deagan Inc.



—DEVEREAUX—

Eugene Devereaux, of St. Bartholomew's, White Plains, N. Y., had his orchestrations of MacDowell's piano suite of eight numbers, Marionettes, performed by Ernest Schelling's Philharmonic Society in New York. Mr. Devereaux studied orchestration with Stringham and Respighi.

—EINECKE CHOIRS—

C. Harold Einecke, with the help of his talented wife as soprano soloist and assistant choirmaster, maintains in Park Congregational, Grand Rapids, Mich., the following choirs:

- 43 Vested Choristers
- 37 Vested Boys Choir
- 52 Vested Girls Choir
- 24 Vested Probationers Choir
- Chapel Choir

The roll of membership made an impressive feature as printed on the Christmas calendar. Mr. and Mrs. Einecke have taken the Westminster Choir School summer courses and this is the result. At present Mr. Einecke is giving his usual series of weekly organ recitals, and is assisting a church in Muskegon to organize similar choirs.

—LEW WHITE—

Feb. 3 Mr. White begins a series of 26 WEAF broadcasts Fridays at 3:30 e.s.t. over a coast-to-coast network. Mr. White's schedule already includes: Sundays, 8:00 a.m., WJZ, 11:15 p.m., WEAF; Fridays, 10:45 and 11:30 p.m., WJZ; Saturdays, 11:15 p.m., WJZ. For Mr. White the radio has already surpassed the theater in its importance to organists.

—KALAMAZOO, MICH.—

The First Reformed has contracted

for a 3-34 Kilgen for spring installation, replacing the present 2m. The purchaser was so pleased with the Kilgen console in the First Presbyterian, Kalamazoo, that the new console is to be patterned exactly like it. The organ will be divided, on either side of the chancel, with detached console. Harp is playable from the Choir, and Chimes from Great and Choir.



DR. J. FRED WOLLE

April 4, 1863—Jan. 12, 1933

After an illness of months the man who brought musical fame to Bethlehem, Penna., through his work with the Bach Festivals, died at his home in his 69th year, survived by his widow and daughter.

Dr. Wolle was born in Bethlehem, graduated from the Moravian Preparatory School in 1879 and became an apprentice in the drug store rather than go to college—so as to have more time for the organ. Later he went to Munich and studied with Rheinberger; returning to Bethlehem he became organist of Central Moravian Church, remaining for twenty years. Until 1905 he was also organist of Packer Memorial Church of Lehigh University. His fame came from his work with the Bach Choir.

Sept. 4, 1882, he gave a concert with a chorus of girls which he had organized. March 27, 1883, he gave the first concert with the Choral Union. June 5, 1888, he conducted the Union's presentation of Bach's "St. John Passion," said to have been the first complete performance in America; in April, 1892, he gave the "St. Matthew."

Then the break came, on the Bach "B-minor Mass," which Dr. Wolle at first suggested and then demanded; that or nothing, and it was nothing,

and the Choral Union passed out of existence. Dr. Wolle turned his attention to his church choir, and Dec. 18, 1894, he gave parts of Bach's "Christmas Oratorio." For five years there was no organized choral society, and then some ladies of Bethlehem organized a little group of their own and asked Dr. Wolle to become its conductor. He refused to conduct any chorus that would not consent to sing Bach.

In 1898 these ladies therefore canvassed the town in an effort to find singers willing to undertake the "B-minor Mass," and Dec. 5, 1898, a chorus of about 80 voices was organized, with the Moravian Church choir as a nucleus. Thus it was Dr. Wolle's spirit that organized the Bach Choirs, though in fact it was

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An attractive pamphlet, 7 x 10, 28 pages, packed full of detailed suggestions for the help of those who want to organize a new, or put new life into an old, junior choir. The booklet begins at the very beginning and carries through to the climax. It is a summary of the results of a life-time of experience in managing and developing children's choirs. A practical book, written to give practical help to the organist in the actual business of developing a children's choir.

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Choral Technique and Interpretation

by Henry Coward

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In our opinion the finest book ever published to aid the choirmaster. The Author speaks the truth when he says, "There is no padding or mere theorizing in the book. Everything written is the outcome of living experience, and has stood the test of many years' trial." We believe this book will be of tremendous practical help to every young choirmaster and to innumerable mature musicians who direct choirs. It is the sort of a book that will be referred to again and again at the beginning of each new season.

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the persistence of these ladies, notably Mrs. Ruth Porter Doster, that actually brought about the organization. After fourteen months of rehearsal the first Bach Festival was given March 27, 1900, in the Moravian Church, Bethlehem, Pa. The program: "The B-minor Mass."

May 23, 24, and 25, 1901, the second Festival presented "Christmas Oratorio," St. Matthew Passion," and the "B-minor Mass."

Expansion was the rule of the day and in 1903 the festival was given May 11, 12, 13, 14, 15, and 16. By the time of the seventh festival, May 31 and June 1, 1912, the scene was changed to Packer Memorial Church of Lehigh University. Jan. 20, 1917, the Choir gave a concert in Carnegie Hall, New York, with the Philharmonic Society, and Jan. 26 another.

From 1905 to 1911 Dr. Wolle was head of the music department of the

University of California, conducting a chorus of three hundred in mixed presentations, and returning once more to his native Bethlehem to the work he liked best.

Dr. Wolle was not afraid to try something new. In the 1915 festival he had the choir sing the solos in unison, dispensing with soloists. Another surprising device was his method of rehearsing backward—on the theory that if you were already two or three measures from the end of a piece you could certainly get that far without failure, and so he would learn the last few measures first, then the next few immediately before them, proceeding in that way through the whole thing.

The 1933 festival had already been abandoned because of Dr. Wolle's health, as the committee felt that no one but Dr. Wolle could adequately direct the program. His Mus.Doc. degree was conferred three times: by the Moravian College in 1904, University of Pennsylvania in 1919, and Princeton University in 1925.

The most stupendous undertaking of its kind remains to be catalogued: the Bach Cycle:

Dec. 28, 29, 30, 1904;

April 12, 13, 14, 1905;

June 1, 2, 3, 1905;

18 complete programs.

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January to December, 1918

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12 full-page general photographs and 39 smaller ones;
234 illustrated excerpts from current organ and choir music;
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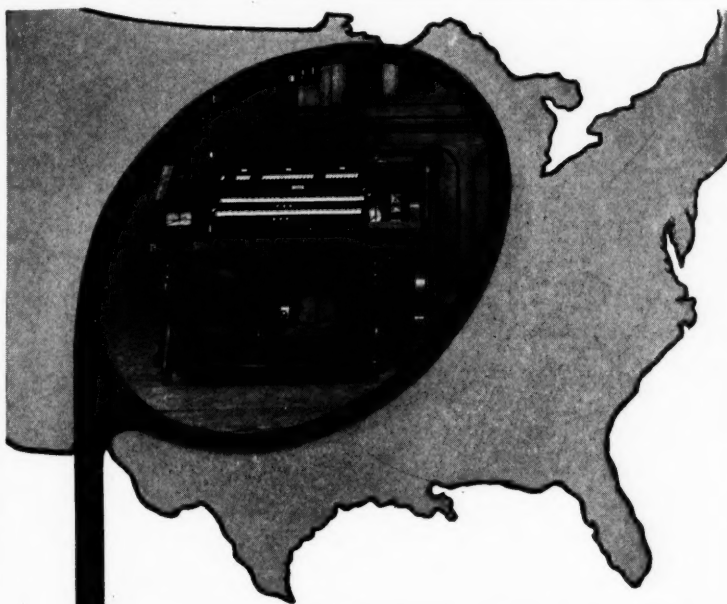
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—ENCLOSING—

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HUMPHREY J. STEWART

May 22, 1854 - Dec. 28, 1932

One of the unique figures in our organ world has ceased his labors. After a long illness the widely known and warmly admired Humphrey J. Stewart closed his notable career, at his home in San Diego, Calif.

Dr. Stewart was born in London, graduated at Oxford in 1875, was "practically self-taught" in organ-playing according to his own testimony, came to America in 1886, and his first position in San Francisco was with the Church of the Advent. His next position was with Trinity Church, then to First Unitarian in

1896, back to Trinity in 1897, remaining till 1901 when he went to Trinity Church, Boston. He returned to San Francisco as organist of St. Dominic's Church in 1903, leaving that city for his chief work in San Diego, becoming concert organist at Balboa Park in 1915, giving daily recitals on the outdoor Austin, at the rate of about 300 recitals every year.

The University of the Pacific conferred his Mus.Doc. in 1898.

"Recently I collected all my compositions," wrote Dr. Stewart in 1931, "to be bound for the public library. I was actually astonished to know that I have written enough music to fill 15 volumes.

"I think out my works entirely removed from the aid of any music instrument. It is like thinking out words and sentences. When the work is completed I then try it on the organ."

Herewith is a list of some of Dr. Stewart's compositions for organ, together with publisher, and the T.A.O. issue in which reviews will be found:

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The man who would hope to go very far today all alone, without benefit of knowing what other workers in his own field are discovering in the practise of the same profession, would indeed be an optimist. THE AMERICAN ORGANIST magazine brings to your reading-table twelve times a year that wider viewpoint that comes only from a sure knowledge of the ideas and experiences of innumerable other workers and experimenters in the realms of the organ.

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Suite de Ballet, W.-S., April, '26.
Under the Stars, Fischer, Jan. '29.
Dr. Stewart's own account of his recitals at Balboa Park will be found in our July 1931 issue; a biographical sketch, with photos of himself, the organ, and the Park, appeared in our first volume, August, 1918. On

page 299 of T.A.O. for October, 1926, will be found the testimonial of the Rotary Club on the scroll celebrating his 72nd birthday.

Another city also paid him honors. New York City officially honored him some years ago when he appeared as guest recitalist and played in the College of the City of New York.

The daily recitals at Balboa Park which had continued for 17 years were officially closed with Dr. Stewart's program on Aug. 31, 1932. Lack of funds was one reason, and another undoubtedly was that much of the novelty had worn off after such a long period. However, Dr. Stewart remained, playing three recitals a week, an arrangement that was in turn to have been terminated Feb. 1, 1933.

A diligent worker, a man of many friends, one who was an honor to the profession he served; long may his name survive.

—JAMES D. MASSEY—

James D. Massey died Dec. 31 in Berkeley, Calif., in his 18th year, by inhaling gas.

EDWIN LYLES TAYLOR

Jan. 19, 1888 - Dec. 29, 1932

Another prominent worker in the organ world lays down his working tools in the prime of life and by his own hand. Mr. Taylor, well known to most of our readers by his various brief contributions to these pages, went to his office in the First Baptist, Birmingham, Ala., late Thursday, placed himself comfortably over the little gas stove that warmed the room, turned on the gas and was found by the Negro janitor Friday morning.

Mr. Taylor is survived by his widow and a daughter. He was born in Mobile, Ala., studied in Columbia University, New York, for two years; took his F.A.G.O. in 1918, and practised his profession most successfully as theater organist. Then came the machine age, which he cordially hated, and he coined a new degree for organists,—V.V., which he explained as Vitaphone Victim, and as such he frequently signed his letters. "It's a shame, Hosey," he would say to the janitor; "a man can't fight against a machine."

Is not a man in such a case but the victim of a gigantic struggle? And are those who lose in the battle of life essentially any the less heroic than those who win? It's too late to speak a comforting word in Mr.

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Books

AMERICAN ORGANIST. THE. complete sets of the magazine by yearly Volumes, twelve copies to the set; separate issues 25c a copy; \$2.50 a Volume; more pages and illustrations per dollar than any other work on the organ. Or send \$1.00 for an assortment of a dozen mixed copies, and state date your subscription originally began so you don't get copies you have already seen; Canadian prices: 30c current copy, \$3.50 back volume, \$1.75 miscellaneous dozen.

ART OF ORGAN BUILDING by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-velum. Price on request.

CHURCH ORGAN by Noel Bonavia-Hunt, \$2.00. Real information about voicing and tuning, Diapasons and the Diapason Chorus, and the influence variations in the shape of a pipe have on its tone; 7 x 8, 108 pages.

EAR TRAINING, FIRST STEPS by Cuthbert Harris, 75c: For teacher or for self-help if a friend is willing; a practical little work on a vital part of a musician's equipment; 9 x 12, 21 pages.

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PLAINSONG ACCOMPANIMENT by J. H. Arnold, \$4.25: A book that displaces the shadowy notions most of us have of Gregorian chants by a clear knowledge of the whole subject and places within reach of every reader an easy ability to properly and skilfully extemporize accompaniments to these immortal melodies in the ancient modes; 7 x 10, 173 pages, profusely illustrated with examples.

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TECHNIQUE AND ART OF ORGAN PLAYING by Clarence Dickinson, \$5.00: First 54 pages give illustrated instructions, and then follow 201 pages of exercises and pieces with instruction; to help the student help himself; 10 x 13, 257 pages.

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I do not believe that finances entered into his fears, since both his family, and that of his wife, were reasonably well fixed.

He preceded me at the First Baptist, Birmingham, nine years ago, and the pastor always spoke highly of his work; and since his return to this same position, I am sure that he found the same genial atmosphere.

He was ably equipped. An alert mind, a facile technic, and the will to tireless effort, never being quite satisfied with his work. He was more brilliant than colorful.

He drifted into theater work while still a young man, and in the fifteen years that followed, served in a number of leading theaters in the south and for three years in California. He never cared for cheap music of any kind, though he was able to improvise the earlier cartoon sketches with grotesque accompaniment of humorous content.

He had a keen sense of humor and a ready flow of dry wit. While he numbered many friends, he was never a good mixer and one had to know

him over a period of time to really appreciate the fine points of his character.

He was often bored to extremity with the surroundings of the theater and the inadequacy of a number of organs he played during the earlier years of his career. But he forgot that the theater was only for a season.

I wish I could have been near him—we went through so many days together, that I believe I could have stood him in good stead. I have lost a good friend, and our profession has lost a far better than the average player. Honor and peace to his memory.

—ARTHUR MEALE—

The British composer whose organ compositions are frequently found on recital programs died Dec. 9, the result of a stroke the day previous. He was born at Haithwaite in 1880 and was largely self-taught. His recitals in Central Hall, Westminster, were intended for his public alone, with more regard for his audiences than for anything the profession might think. His last recital program is interesting:

Salome, Grand Choeur
Malling, 3 Biblical Pictures
Wolstenholme, Prelude Dm
Wolstenholme, Air du Nord
Meale, Overture Excerpts
J. H. Rogers' Suite
H. J. Stewart, Hawaiian Fantasy
Mr. Meale had been organist of Central Hall since 1912.

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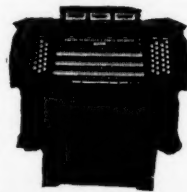
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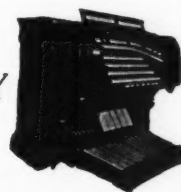
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—DR. CARL'S LECTURES—
Dr. Wm. C. Carl's lecture on Music and Musicians of Paris was delivered for the third time to New Jersey audiences early in January before the Music Educators' Association of Newark, N. J. Dr. Carl had similarly addressed N.A.O. chapters in Montclair and Elizabeth.

—GROTON, MASS.—
Ernest L. Mehaffey was guest organist for the reopening of Union Congregational. The organ is a 3m Estey incorporating many of the Estey Organ Co.'s recent developments by J. B. Jamison after his study of European work.

—DR. DAY'S CANTATA—
Dr. George Henry Day of Rochester went to Philadelphia to conduct the

first performance of his new "Shepherds and Wise Men" Dec. 15 with the 125-voice Strawbridge & Clothier chorus, before an audience of about 3500.

Dec. 18 it was given for the first time with orchestra at the Rochester Community Christmas Festival, with combined choirs of 100 voices, with an audience of 3500, and Dr. Day called to the stage by Guy Harrison, conductor of the Rochester Orchestra, to receive an ovation.

Dec. 18 also the cantata was presented in the First Baptist, Gainesville, Fla., by Claude L. Murphree.

—DR. JOHN M'E. WARD—
To be a fixture in one church for 45 years and make the church like it is the achievement of the organist of St. Mark's Lutheran, Philadelphia, which was duly celebrated Jan. 1 in various ways.

The Bible Class celebrated it by the presentation of a Morocco music folio suitably inscribed. The pastor celebrated it by preaching on "Tune-ful Lives" and urging the "congregation to display as much zeal and harmony in their work as Dr. Ward does at the organ," closing with the presentation of an engrossed set of laudatory resolutions signed by pastor and officers. The congregation celebrated by presenting a mahogany Waltham clock. The choir followed by presenting a huge box of candy, cake, and other fattening articles, and triumphed the occasion by calling Mrs. Ward to the front to receive a basket of flowers.

Dr. Ward has been an organist for 52 years and still likes it. So does the congregation. The celebrating musicale was:

Wagner, Tannhauser March
Handel, Largo
Brightest and Best, Buck
b. Lord hath done great things, Ward

Lord is my Light, Parker
a. Sleep gentle Babe, Ward
s. In Thee do I put my trust, Ward
Rubinstein, Kamennoi-Ostrow
Hallelujah Chorus, Handel

—FLEMINGTON, N. J.—
The Hunterdon County Orchestra of 54 players paid tribute in its December concert to Miss Elizabeth Van Fleet Vosseller, "Hunterdon County's first citizen of the musical world." By special arrangements of WOR the concert was broadcast to Miss Vosseller, who for the past

year or so has been confined by illness to her home, and Miss Vosseller's response to the tribute and the audience's vociferous applause of her work was similarly broadcast to the audience.

Miss Vosseller's work with the Flemington Children's Choirs is known throughout the country, as are also her books on the subject of children's choirs. The concert, with its unique radio feature, was an expression of the pride and esteem the town of Flemington, N. J., has for its "first citizen of the musical world."

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—COMING OF AGE—

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—“THE MESSIAH”—

Adolph Steuterman of Calvary Church, Memphis, gave the work for his 9th consecutive year, with organ and orchestra, Harry J. Steuterman, organist.

Frederick C. Feringer gave it Dec. 25 in the First Presbyterian, Seattle, with choir of 75.

Dr. T. Tertius Noble played and directed from the organ in his presentation of the work in St. Thomas', New York, Dec. 18.

F. Flaxington Harker directed a performance in Grace Presbyterian, Richmond, Va., under the auspices of Virginia A.G.O.

Ferdinand Dunkley directed the New Orleans Music Club of 50 voices in its Dec. 20 performance in St. Charles Presbyterian, New Orleans, La.

Dr. Ray Hastings was organist Dec. 17 for the Los Angeles Oratorio Society's performance, with chorus of 250 and orchestra of 70, John Smallman directing.

New York University chorus of 350 and N.Y.U. orchestra of 90, J. Thurston Noe at the organ, gave a benefit performance Jan. 28 in Carnegie Hall, New York.

—PHILADELPHIA—

Many new ideas for ultramoderns were evidenced Dec. 27 in the Christmas party of the A.O.P.C. and A.G.O. by the Philadelphia Orchestra (composed of some 25 prominent organists) ably “conducted” by Stokey Fry. The musical (?) effects were adequate to advance the prestige of any composer and the “conducting” left (a) little to be desired.

The symphonie had three movements, first, second, and third. It was attentively listened to by the select audience, who remained till the close of the concert, the doors being locked. It is hoped by repeated performances (about 57) the various effects will be more generally appreciated. A bigger and better. When bigger and better symphonies are written, Philadelphians will write them; one is already under rehearsal for Christmas 1933.—J.M.E.W.

—BALBOA PARK—

Royal Brown, former pupil of the late Dr. H. J. Stewart, has been appointed organist of the out-door Austin in Balboa Park, San Diego, Calif. Mr. Brown is organist of St. Joseph's Catholic Church, San Diego.

—NEVIN ANTHEM—

Dr. George B. Nevin's “Into the woods my Master went,” an anthem for Lent, has proved so popular that it is now available also for men's chorus and for solo voices in high and low key.

—ELGAR SONATA—

Sir Edward Elgar has written a second organ sonata which will soon be published by Keith Prowse, a British firm.

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—NEW YORK NOTES—

They are still trying to get property from Old Trinity. This time a group of "alleged heirs" of somebody or other is claiming some of the invaluable land now being held by Trinity Church; the claimants live in Canada, Wales, and New Zealand. Anyway it's good for the lawyers; they are the only ones to profit by such actions, which crop up every so often because of the rich real estate holdings of Old Trinity.

Fisk University choir of 60 Negroes gave a concert Jan. 26 in Carnegie Hall; a group of compositions by Dr. T. Tertius Noble was sung, Dr. Noble conducting.

Tower Chimes have been installed in St. Francis Xavier, Brooklyn, by J. C. Deagan Inc. One advantage of the Deagan Tower Chimes is that the church is not required to pay an additional salary for a musician to play them, and they are operated not in competition with the other music of the church but in cooperation with that music; the organist himself plays them from a miniature movable keyboard at the organ console.

On Christmas Sunday Calvary P. E. unveiled a window in memory of the late John Bland who had been tenor soloist for many years. The window is of early 19th century glass, and was purchased by friends, from St. Martin's Church, Littlemore, Eng. It is 15' high and 20" wide. Mr. Bland was tenor soloist of Calvary when Lacey Baker died, and inasmuch as he had been particularly interested in boychoir work he was asked to train the choir, first securing a competent organist willing to work with him on that basis. Mr. John Cushing, now of St. James' Lutheran, New York, accepted the post; Mr. Bland learned to get by at the organ, so he did all the work when Mr. Cushing was absent in the summer, and when Mr. Bland was absent Mr. Cushing did it.

Edwin Grasse, blind composer, violinist, and organist, headed a program Dec. 27 presented by the National Bureau for Blind Artists, Mr. Grasse appearing as violinist and composer.

Recitals during January have been almost innumerable. An event of prime importance was

Palmer Christian's recital opening the Aeolian-Skinner in St. Mary's. In a three-day flurry came recitals by Parvin Titus in Wanamaker's, Ernest White in St. Mary's, and Gunther Ramin in Wanamaker's. Later in the month another dis-

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tinguished young guest played in St. Thomas—E. Power Biggs. In the meantime Hugh Porter, one of our finest artists, was continuing his weekly series of classic programs in the Second Presbyterian.

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And other serials ran all the way from the one-a-month of Ernest Mitchell in Grace Church, and the two-a-week of Dr. Charles Heinrich in City College, to the one-a-day of Channing Lefebvre at Old Trinity. It's a great town.

—BOSTON NOTES—

The Church of the Immaculate Conception never was more dazzlingly lighted than on Christmas Eve. The doors were opened an hour before midnight and the people came in droves. (My interest in this particular church dates back to Christmas Day in 1884 when Mozart's "Twelfth" was given without cuts under the direction of Edward G. MacGoldrick, for a time the successor of George E. Whiting; the "Hallelujah Chorus" by Handel was sung at the close, and at Vespers was sung Gounod's "De Profundis" also with orchestra.) The choir, directed by James Ecker, sings uncommonly well and especially should be noted the rare blending of tone in the a-cappella music. After a carol service of much merit, before a congregation that filled every nook and corner of the large edifice, there was sung the new "Missa Pontificalis" by J. J. McGrath. This is music of outstanding value. It is very devotional. Not at all theatrical. Evidently by a composer who fully appreciates the requirements of music in Roman liturgy. Such a service was inspiring throughout the more than two hours before being concluded by a well-played Tannhaeuser March for postlude.

Hardly two years have gone and Tremont Temple has erupted its singers and organist. That religious society seems never pleased for any length of time. This time, instead of trying out all sorts of organists and choral directors, it is understood that Earl Widener is to follow Clifford Kemp.

A recent call on Francis W. Snow in his little studio off the basement choir-room at Trinity Church was not only agreeable but profitable. Mr. Snow was all enthusiasm over the organ at Notre Dame, Paris, declaring it to be an exceptional instrument and easy in performance. Its condition was nearly perfect last summer. Widor at his advanced age remains a marvel. With hands shaking as though palsied, at the keyboard there is absolute control.

All in all, the French are going forward in great strides in organ music. It rather looks as though most of us would have to concur with Mr. Snow's opinion!

—S. HARRISON LOVEWELL



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